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DEPARTMENT OF SCIENCE AND ART OF THE
COMMITTEE OF COUNCIL ON EDUCATION,
LONDON, S.W.

BETHNAL GREEN BRANCH MUSEUM.

CATALOGUE

OF A

COLLECTION OF CONTINENTAL PORCELAIN

LENT AND DESCRIBED

BY

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1896.

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PREFACE.

MANY years ago I formed a collection of marked specimens of European porcelain, but from want of space I decided to confine my attention to English and Oriental examples, and I ceded to my friend the late Rev. Thomas Staniforth, of Storrs, the continental specimens, which formed the nucleus of the remarkable collection which he brought together, now in a great measure dispersed. Other collectors of continental porcelain were Captain Reynolds, Mr. Octavius Morgan, Mr. Marryat, Mr. Lorraine Baldwin, Mr. H. G. Bohn, Lady Charlotte Schreiber, Mr. Walker Joy, and others, all of whose gatherings have also been dispersed. Little by little a fresh collection grew up, partly derived from those above mentioned, and this is the one now exhibited. It will be readily seen that it is not composed to any great extent of the finest specimens of the Ceramic Art, but is chiefly documentary. There are none of the chefs d'œuvre of Saxon porcelain, such as those exhibited at the Bethnal Green Museum by the Hon. W. F. Massey-Mainwaring, nor the marvels of the Royal Factory at Sèvres, well exemplified in the bequest of Mr. Jones to the South Kensington Museum. Still the collection has its merits, and every day such specimens are becoming rarer. The numerous German museums, established on the same lines as the South Kensington Museum, are absorbing marked specimens of their own and other fabrics, and German and French dealers are apt to carry off such examples as pass through the London market. Most of the continental fabrics are represented; perhaps the later French makers less well, as I have somewhat neglected the hard paste porcelain of France.

I ought to add that in preparing this catalogue I have been very materially assisted by my friend and successor Mr. Charles H. Read, who, in addition to other kindly help, has drawn very carefully all the marks that appear in the plates.

A. WOLLASTON FRANKS.

June 1896.

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INTRODUCTION.

For a long time it had been a great desire in Europe to produce a transparent ware, like that coming from the far East, then costly and rare, and confined to the houses of great people. To supply the want majolica was made in Spain and Italy, some of it copied from Eastern wares, and of which one kind was called *porcelan* by Piccolpassi in 1548. The Dutch delft was more useful, as was the similar faïence produced in France, at Rouen and elsewhere.

According to documents published by the Marchese Campori, actual porcelain would seem to have been made at Venice as early as 1519, and at Ferrara under Alfonso II. about 1575, but no specimens of these wares appear to be known. An undoubted translucent porcelain was made at Florence about 1580, the famous Medici porcelain, now rare and much sought after. This was under the patronage of Francesco Maria, second Grand Duke of Tuscany, who died in 1587. The decoration was chiefly in blue under the glaze. The porcelain was not true hard paste, but of a kind of soft or hybrid paste, like many of the later Italian wares. A little kaolin was employed, but chiefly quartz and a vitreous frit. The marks were the Medici bezants, or the dome of the Cathedral of Florence. There is no specimen of this porcelain in the collection, but in the British Museum are two good examples, the gift of Mr. Drury Fortnum, and there are four in the South Kensington Museum.

Next to these in date are the much discussed specimens of soft paste, attributed to Reverend of Paris and Poterat of Rouen, and the well-known soft paste made at St. Cloud in 1695 or earlier.

Then comes the great discovery of hard paste by Böttger between 1709 and 1710, followed by the numerous factories established in various parts of Germany, the wares made by Hannong in 1724 at Strassburg, then belonging to France, and those made at Paris by Brancas Lauragais, the last chiefly experimental. France, however, adhered in a great measure to its beautiful soft paste, culminating in the great Royal Factory of Vincennes, afterwards removed to Sèvres. The Italians were not behind, and Venice, Doccia, Le Nove, Turin, and Naples, produced charming specimens, partly of a hybrid paste.

It may be well to say a few words as to the various porcelain pastes, and I am indebted to Mr. Louis Solon for the following memorandum on this point:—

"Porcelain is the generic term employed to designate all kinds of pottery to which an incipient vitrification has been imparted by firing. This translucent pottery may be broadly divided into two classes: 1. Hard paste, containing only natural

elements in the composition of the body and glaze. It is the hard porcelain of China and Japan, and that of Europe made on the same principles. 2. Soft paste, where the body is an artificial combination of various materials, agglomerated by the action of fire, in which the compound called a *frit* has been used as a substitute for natural clay. The glaze with which it is covered is a glassy mixture. To this class belong the early Italian and French porcelains, and the larger part of English china.

"Kaolin and felspar are the chief constituents of hard porcelain. The former is an infusible and plastic clay, which supplies, as the Chinese express it, the bones of the body; the latter acts the part of the tissues and the flesh. This felspar is a strong, dry, and fusible substance, by which the whole mass is bound together in a partial vitrification, and at a high temperature. It constitutes, almost by itself, the hard and limpid glaze. Hard porcelain wherever made is absolutely identical in its nature.

"This is by no means the case with the soft or artificial porcelain. The frit, which composes mainly the paste, admits of an unlimited variety of combinations in the choice and proportions of the alkalies, lime, sands, marls, and other ingredients. Consequently the methods of manufacture differed, often widely, at the various places where soft porcelain was produced, and many varieties can be recognised in the pottery forming this group. On two points, however, they are closely connected; they all show a vitreous body, and a soft glaze, easily scratched with a steel blade, in which lead enters as the chief component. They are, moreover, burnt at a lower temperature."

On all technical matters the best work to consult is, "Traité des Arts Céramiques," by Alexandre Brongniart. 2 vols. 8vo. and an oblong atlas. Paris, 1844, 1854, and 1877. The last two editions have notes by A. Salvétat, who has also issued "Leçons de Céramique." 2 vols. Paris, 1857.

M. Brongniart subdivides the pastes rather more than Mr. Solon. He divides the soft paste into two classes, "Porcelaine tendre artificielle," embracing the earlier French wares, and "Porcelaine tendre naturelle," chiefly English. He is, moreover, disposed to place under the denomination of "Porcelaine mixte" or "hybride" many of the various fabrics of Italy, somewhat different in each locality, and in the composition of which magnesian rocks greatly entered.

The various subjects connected with continental porcelain are treated of in a number of works of a general character, of the principal of which it may be well to give the titles:—

Description méthodique du Musée Céramique de la Manufacture royale de Porcelaine de Sèvres, by Alex. Brongniart and D. Riocreux. 2 vols. Paris, 1845.

Collections towards a History of Pottery and Porcelain, by Joseph Marryat, London, 1850, 1857, 1868. The last of these is the one referred to in the catalogue.

Guide de l'amateur de faiences et porcelaines, by Auguste Demmin. Paris, 1861, 1863, 1867, 1873. The one referred to is the edition of 1867. A work unfortunately full of errors.

Histoire de la Porcelaine, by Albert Jacquemart and Edmond Le Blant. Folio. Paris, 1862, with fine etchings by Jules Jacquemart.

Histoire de la Céramique, by Albert Jacquemart. Paris, 1873; the work referred to in the catalogue. There is an English translation by Mrs. Bury Palliser: London, 1873.

Marks and Monograms on Pottery and Porcelain, by William Chaffers. London, 1863, 1866, 1870, 1872, 1874, 1876, 1880. The last of these is the one referred to.

The Keramic Gallery, by William Chaffers. 2 vols. London, 1872; with photographic plates.

Grundriss der Keramik, by Friedrich Jaennicke. 2 vols. Stuttgart, 1879.

Histoire de la Céramique, by Edouard Garnier. Tours, 1882.

Hamburgisches Museum für Kunst und Gewerbe. Beschreibung des Europäischen Porzellans, by Dr. Justus Brinckmann. Hamburg, 1894. A valuable work full of information.

Of these works the most useful to an English collector is the "Marks and Monograms" by the late Mr. Chaffers, as he has collected into it much of what is to be found in other works, though too often without acknowledgment, and he had the opportunity of examining many private collections. A new edition is in preparation, to be edited by Mr. Frederick Litchfield.

The works relating to separate factories will be noticed under those heads. In preparing the short introductions of this catalogue the various published works have been chiefly used, the only difficulty having been to reconcile conflicting statements.

In arranging the order of the factories it has been thought best to do so in chronological sequence, according to the dates *usually* assigned to them, though some of the dates are more than doubtful, owing, no doubt, to a confusion between the factories of faïence and those of porcelain at the same places. Local writers wish, of course, to carry back the dates as far as possible, and others are apt to require absolute proofs, not always forthcoming, and somewhat to post-date the actual origins.

The exact position, however, of the various sections in the catalogue is immaterial, especially as in many cases the actual specimens exhibited do not belong to the earliest times at which a factory may have been established.

Another plan would have been alphabetical, or to divide Germany for instance (as Mr. Chaffers has done) into the separate countries of which the German Empire is composed, which have, however, varied from time to time.

There have been printed some useful bibliographies on ceramics which should be mentioned :—

List of Works and Pamphlets in the National Art Library [South Kensington] on Pottery and Porcelain. Edited by R. H. Soden-Smith. 2nd edition. London, 1885.

National Art Library, South Kensington. Classed Catalogue of Printed Books. Ceramics. Edited by W. H. James Weale. London, 1895.

One great merit of these two works is that they include in a classified form a number of separate articles in transactions of societies or periodicals, which might easily escape the student's notice. The latter of them has a very useful index of authors.

Bibliothèque Céramique, by Champfleury, the learned keeper of the Museum at Sèvres. Paris, 1881.

Die gesammte Keramische Literatur, &c., by Friedrich Jaennicke. Stuttgart, 1882.

CATALOGUE.

GERMAN PORCELAIN.

SAXONY.

The Saxons may well feel proud that the first true hard paste porcelain made in Europe was invented in their country, though not by a native of Saxony.

Johann Friedrich Böttger was born 4th February 1685 at Schleiz, then the capital of the principality of Reuss Schleiz in Thuringia. He was educated to be a doctor in medicine, and as a youth went to Berlin to learn chemistry under the apothecary Zorn. He became an able chemist, and busied himself with alchemy, then fashionable. He left Berlin in 1701 against Zorn's wishes, and the King of Prussia set a price on his head, having been told that he had discovered the art of making gold. He went to Wittenberg and thence to Dresden, where he entered the service of the Elector of Saxony, Augustus II. of Poland, who had also a desire to discover the philosopher's stone. There he was associated with von Tschirnhaus, an able chemist, who died in 1708, and made various alchemical experiments. Being dissatisfied with the crucibles, he obtained a new earth from Okrilla near Meissen, which led to his discovering the red ware now known by his name. This was a kind of stoneware, of much finer quality than usual, and which could be polished on the lathe. The factory for this was established at Dresden, and a great number of objects seem to have been made, as appears by an inventory of what was in stock in 1711.

Böttger claimed to have discovered, about 1707, the secret of white (or true) porcelain, probably only the composition of the paste, at the same time as the red, and is stated to have produced some of the former before a commission in April 1709, and to have furnished the King with a specimen in 1710, so the first making of hard porcelain in Europe cannot be well later than that date. For greater security the works were removed in 1710 from Dresden to the Albrechtsburg at Meissen, where Böttger settled, and where he and his workmen were almost State prisoners. The making of porcelain was greatly helped by the accidental discovery that the white earth known as "Schnorrische weisse Erde," found near Aue in Saxony, and used as hair powder, was true kaolin. Böttger died 13th March 1719, in his 35th year, leaving in Saxony the foundations of one of the most celebrated factories in Europe, a great benefit to the country, and which still exists

On Böttger and his works it would be well to consult "Historische Nachrichten über die Königliche Porzellan-Manufaktur zu Meissen, und deren Stifter Johann Friedrich Freiherrn von Böttger," by C. B. Kenzelmann. Meissen, 1810. This pamphlet of 32 pages is dedicated to Count Camillo Marcolini, then director of the factory. Also "J. F. Böttger, Erfinder des Sächsischen Porzellans," by Carl August Engelhardt. Leipzig, 1837; in which is a portrait of Böttger, and much minute information respecting the earlier years of the factory, and the events of Böttger's life. There is also an interesting memoir by W. von Seidlitz, published in the "Neue Archiv" of the Society for Saxon History and Antiquities, vol. IX., "Die Meissner Porzellanmanufactur unter Böttger," in which extracts are given from an inventory of the stock at the manufactory in 1711, from which it would appear that the making of the red ware was continued after the white porcelain was discovered, as also shown by No. 2 of the collection, which is dated 1720, though of course the engraved decoration may have been added to a piece already made.

The earlier white porcelain was no doubt rudimentary, chiefly imitations of Oriental, which must have been greatly assisted by the large collection of Chinese and Japanese porcelain which the King had formed.

The true development of the factory began under a Viennese, J. G. Herold, who came to Meissen about 1720, and was afterwards director till 1740; and in 1731 he obtained the help of the excellent sculptor, Johann Joachim Kändler. The rococo style, for which the porcelain became most renowned, reigned from 1740 to 1774, when Count Camillo Marcolini became director, and a somewhat classical style was introduced, in accordance with the taste of the period. With the later developments of the factory we are not concerned. While the collector may be most attracted by the charming productions of the Herold period, the world at large prefers the figures and services of the rococo style, of what is known in France as the "porcelaine de Saxe," and incorrectly termed in England "Dresden china."

It is impossible to enter into the full description of the decoration employed. An excellent account of it is given in the work by Dr. Brinckmann above noted, who has added the details of an interesting price list of 1765, from which the names by which the various patterns were known may be ascertained. Dated examples are very useful in determining the successive changes of style, and of these there are 14 in the collection now exhibited.

The early marks of Saxon porcelain were various; the Royal cypher, the rod of Æsculapius, imitations of Chinese marks, gradually settling down into the well-known crossed swords, the arms of the rulers of Saxony as Electors, which has been continued to the present time. To the sword's various adjuncts have been made; after 1763 a dot was introduced, and under Marcolini a star.

As will be seen by the catalogue, Meissen porcelain was sometimes decorated elsewhere. Such decorators are termed in France *chambrelans*, answering to the English "Chamber-masters," which is still used in some trades. This decoration out of the fabric prevails extensively in modern times, and it may be useful to remember that when the porcelain of the Royal Factory is sold in the white state a cut is made across the swords, and where the defects are considerable, two or even three cuts are made. Where these cuts occur we may be certain that the decoration has not been painted at the Royal Factory.

1. BÖTTGER. CYLINDRICAL TANKARD of red ware polished on the lathe: silver cover set with a circular medallion of the same ware, also polished, a copy of the obverse and reverse of a medal of John Frederick I. Elector of Saxony, of the year 1535. H. 9¼ in.

2. BÖTTGER. CYLINDRICAL TANKARD of marbled ware, black, grey, and red, polished on the lathe: in front is engraved and gilt a coat of arms, viz. coupé per fess, 1. Bendy sa. and or; 2. Or, a man's head sa. Crest a man's head between two elephants' trunks; above G. T. V. S., (G. Tucher von Simmelsdorf); beneath the date 1720, and military trophies. H. 6¼ in.

3. BÖTTGER. QUADRANGULAR VASE with rounded sides, dull red ware, with designs cut on the wheel and partly polished. On two sides A. R. (Augustus, King of Poland) under a royal crown. (Chinese boccaro cover added.) H. without cover, 2¼ in.

4. BÖTTGER. PILGRIM BOTTLE of red ware, with the surface in the state before polishing; on the shoulders masks. H. 5¼ in.

5. BÖTTGER. PAIR OF PILGRIM BOTTLES, with cap covers, of red ware, polished on the lathe; on the shoulders masks (one cover cast in metal). H. 6¼ in.

6. BÖTTGER. QUADRANGULAR COFFEE POT, with rounded sides, of dark brown ware, unpolished; spout proceeding from a dragon's mouth. Mark impressed, a square. (Pl. I., fig. 1.) H. 6¼ in.

7. BÖTTGER. LOW JUG, dark red ware, polished on the lathe over the whole outer surface. H. 4¼ in.

8. BÖTTGER. OCTAGONAL TEAPOT, pyramidal; red ware, polished on the lathe, with shaped spout and handle, and mouldings in relief. Under the handle, left dull, a blank shield with a royal crown. L. 6¼ in.

9. BÖTTGER. HEAD OF APOLLO, of light red ware, unpolished. H. 4¼ in.

These "Apollo köpfe" are mentioned in the inventory of the stock at Dresden in 1711, in which there were 60 priced at 9 groschen, or polished at 16 groschen (W. von Seidlitz). There is another bust of about the same size which has been absurdly called by Garnier, who has engraved it (p. 454), and by Demmin (p. 787), a portrait of Böttger himself. It is a head of the Emperor Vitellius, and is also mentioned in the inventory. It is totally unlike the known portrait of Böttger.

10. BÖTTGER. CIRCULAR MEDALLION, with portrait of John George, Duke of Saxe-Weissenfels (1697–1712), bust to right in armour and cloak, curled wig; ground polished on the lathe. Mark impressed, the crossed swords on a shield. (Pl. I., fig. 2.) Diam. 3¼ in.

11. BÖTTGER. CIRCULAR MEDALLION, with portrait of Augustus, Elector of Saxony and King of Poland (1670–1733); bust in armour to right with mantle and ribbon of an order; ground polished on the lathe. Diam. 2¾ in.

12. BÖTTGER. CIRCULAR MEDALLION, with portrait of Frederick IV., King of Denmark (1699–1730); bust in armour to right, wearing Order of the Elephant. Diam. 4¼ in.

13. BÖTTGER. KNIFE and two-pronged FORK, with handles of red ware polished on the lathe. L. 8¼ in. and 8¼ in.

These "Messerklingen mit Gabeln" are mentioned in the Dresden stock inventory of 1711.

14. BÖTTGER. BOWL of a TOBACCO PIPE, of octagonal section; red ware polished on the lathe; silver mounts. Bragge Collection, A.h. 37. L. 3½ in.

These "tabakspfeifenköpfe" are mentioned in the Dresden stock inventory of 1711.

15. BÖTTGER. PILGRIM BOTTLE, with cap cover, of pale red ware covered with a brilliant brown glaze, and decorated with Chinese scenes in gold; masks in relief on shoulders. H. 6¾ in.

16. BÖTTGER. OVIFORM TEA BOTTLE of red ware, glazed dark brown, and decorated with plants and birds in silver. On bottom "3" incised. Embossed silver cover. H. without cover, 4¼ in.

17. BÖTTGER. TEA CUP AND SAUCER, covered with dull yellow glaze, and decorated with Chinese figures and trees very neatly executed in silver, now turned black. Diam. 3 in. and 5 in.

18. BÖTTGER. PLATE of red ware, glazed dark brown, and decorated in gold; in the centre C.A.V.K. in cypher under a coronet, and beneath "Geb. Jorgin." Scroll border. Diam. 8¼ in

This may have been made at Plaue on the Havel, where Von Görne founded in 1713 a factory for red ware. There was a family of Jorg in Bavaria.

19. MEISSEN. TEA CADDY, plain white, six-sided, with Chinese floral designs and birds in low relief. On bottom, N. 29 W painted in black. H. 4¼ in.

20. MEISSEN. TALL CUP AND SAUCER; plain white, with branches of prunus in relief; double foot-rim to cup. Engraved on bottom of each N=397W. Diam. 3 in. and 5¼ in.

21. MEISSEN. TWO FIGURES, plain white, of a Chinaman squatting, bald headed; hand on right knee. Engraved on backs, N=87W and N=220W. H. 3¼ in.

22. MEISSEN. FIGURE, plain white, of a Chinaman squatting, bald headed; hand on right knee. Engraved on back, N=220 W. H. 3¼ in.

23. MEISSEN. TWO CUPS of plain white, in the form of six-petalled flowers. Diam. 3¼ in.

24. MEISSEN. CUP with crinkled edge, imitating Chinese; slightly painted in red and black with flowers. Engraved on the bottom, N=48W. Diam. 3¼ in.

25. MEISSEN. HEXAGONAL VASE AND COVER, painted in colours in Japanese design, formal pattern of flowers; round the shoulder scroll work of flowers and birds; similar pattern on cover. Mark, the crossed swords in blue. Inside cover engraved N=138W. H. 12 in.

26. MEISSEN. OCTAGONAL BOWL, painted in colours in Japanese (Kakiyemon) style; bamboos, &c., growing from rocks; formal border. Mark, the crossed swords in blue over glaze, and N=256W engraved. Diam. 7¼ in.

27. MEISSEN. SHAPED OVAL BOX AND COVER, painted in colours in Japanese (Kakiyemon) style, with two figures; round the edge sprigs; inside the cover in black 290W; (Pl. I., fig. 3.) On the bottom No. 290W in black and the crossed swords in blue. L. 4¼ in.

28. MEISSEN. TWO OCTAGONAL PLATES, painted in colours with gilding in Japanese (Kakiyemon) style; in the centre the Chinese story of Sze-ma Kwang and the boy in the vase; border of formal flowers; marks, on one the crossed swords in blue over glaze and N=37W engraved; on the other, the swords in blue under glaze and N=211 W engraved. Diam. 9¼ in.

For the story of Sze-ma Kwang see Mayers, Chinese Readers' Manual, p. 199.

29. MEISSEN. FLUTED BOWL with scalloped edge painted in colours with Japanese designs; figures and birds; inside a landscape. Mark, crossed swords in blue over glaze and N=450W engraved. Diam. 8¼ in.

30. MEISSEN. BOWL painted in colours with groups of formal flowers in Japanese (Kakiyemon) style. Mark, crossed swords in lilac over glaze, and N=502W engraved Diam. 7¼ in.

31. MEISSEN. LOZENGE SHAPED BOX AND COVER, painted in colours with Oriental designs of flowering branches. Mark, crossed swords in blue, and N=493W engraved. L. 6 in.

Part of a set of toilet boxes made for Augustus II. King of Poland, the other five being in the Dresden Collection.

32. MEISSEN. FIVE-LOBED BOWL, painted in dark blue with red and green details; Japanese design, coiled phœnix in centre. Mark, crossed swords in blue over glaze, and in gold, two staves in saltire crossing an ornamented lozenge, and engraved in the paste N=285W. (Pl. I., fig. 6.) Diam. 5¼.

Part of a service made for the Countess von Cosel, the celebrated mistress of Augustus King of Poland. Anna Constantia von Brockdorff, of a good Holstein family, was born in 1680, and married 1699 Baron von Hoym, an influential courtier in Saxony, from whom she was divorced in 1706, having become the recognised mistress of the King of Poland. At the request of the King she was created by the Emperor, in 1706, Countess von Cosel. Her favour lasted till 1713 when her imperious character having created many enemies she fell into disgrace, took refuge in Prussia, but had to return to Saxony in 1716 where she was imprisoned in the Castle of Stolpen, and there resided, more or less of a prisoner, till her death in 1765. See a memoir of her by Oscar Wilsdorf, 1892.

33. MEISSEN. SMALL BOTTLE, of Chinese form; painted in colours with flowers and butterfly. On the bottom, in purple, K. H. C. (Königliche Hof Conditorei). H. 2¾ in.

34. MEISSEN. SMALL BOTTLE, of Chinese form; painted in red with gilding; dragons, &c. On the bottom in black K. H. C. H. 2¾ in.

35. MEISSEN. SMALL BOTTLE, of Chinese form, painted in red, &c., with flowers. On the bottom in black, N=94W. H. 3 in.

36. MEISSEN. FOUR ZAFTS for holding Turkish coffee cups; with scalloped edges; painted in blue under glaze; Chinese flowers. Mark in blue imitating the Chinese characters of the date Yung Ching 1723–36. See Franks Catalogue of Oriental Porcelain, Plate II., fig. 15. Diam. 2 in. H. 1 in.

37. MEISSEN. CUP AND SAUCER, painted in red and blue, with gilding, in Japanese (Imari) style; band of varying diapers with chrysanthemums at intervals. Mark, crossed swords in blue. Diam. 3½ in. and 5½ in.

38. MEISSEN. TWO PLATES, with foliated edges of sixteen lobes, Japanese (Imari) pattern, richly painted in colours with gilding; bird, tree with phœnix, and flowers in the border. Mark, crossed swords and K in blue. (Pl. I., fig. 4.) Diam. 9 in.

These formed part of a large Japanese service of Imari porcelain, which they had been evidently made to match (one of these is exhibited).

39. MEISSEN. VASE with globular body; canary-coloured ground, with birds on branches and butterflies in brilliant colours. Mark in blue, A. R. in monogram (Pl. I., fig. 7.) H. 14¼ in.

40. MEISSEN. PLATE with shaped edge painted in greyish-blue under the glaze: flowers and butterflies; on the edge A. R. in monogram (Augustus King of Poland). Mark, crossed swords, with G., and K. H. C. W. (Königliche Hof Conditorei, Warsaw), all in blue under glaze. (Pl. I., fig. 8.) Diam. 9 in.

41. MEISSEN. CUP, painted in blue under glaze with flowers and insects and A. R. in monogram. Mark, crossed swords with H. F. combined, and K. H. C. W. all in blue under glaze. Diam. 2¾ in.

42. MEISSEN. CREAM JUG, with foot and pointed lip; the surface pale green celadon, with scattered flowers of Japanese (Kakiyemon) pattern; on each side in low relief in white the crown and monogram of Augustus, King of Poland. Mark, the crossed swords in blue. H. 2¼ in.

43. MEISSEN. BEAKER, painted in colours with gilding, Oriental patterns, consisting of a boy standing on a carpet, a kylin, a bunch of flowers, a bird on a branch, and scattered insects and flowers. Mark, the rod of Æsculapius in blue. (Pl. I., fig. 5.) H. 12 in.

44. MEISSEN. PAIR OF BOWLS, openwork edge of intersecting circles, painted in colours in Japanese (Kakiyemon) style; detached creepers. Mark, the rod of Æsculapius in blue. Diam. 6 in.

45. MEISSEN. BOX, in the form of a tortoise; plain white. Mark, crossed swords in blue. L. 6¼ in.

46. MEISSEN. BOWL, with indented edge and broad lobes on the lower part of the body; painted with Chinese designs in blue. Mark, crossed swords, and on inner edge of foot M. in blue. H. 3¼ in., Diam. 6¼ in.

47. MEISSEN. BOWL, originally painted in blue under glaze, with Chinese flowers touched up with gold; subsequently decorated with colours; inside military figures; outside a few additional flowers, and one figure; broad gilt border on the inside. Mark, crossed swords in blue. H. 3¾ in., Diam. 6¾ in.

48. MEISSEN. BOWL, painted in colours with gilding; three panels with pairs of figures; inside a panel with Venus and Cupid. Diam. 7¾ in.

49. MEISSEN. BOWL painted in colours; inside a bunch of flowers; outside two large medallions, with fanciful framework, composed of branches, vines, flowers and baskets, enclosing landscapes; in one a man with staff; in the other a lady with fan, seated; between them detached flowers. Mark, crossed swords in blue. H. 3½ in., Diam. 6¼ in.

50. MEISSEN. BOWL, decorated with pencilled designs in black, a boar hunt; inside hounds and deer; on the bottom falcon and stork. Diam. 6¼ in.

51. MEISSEN. BOWL, painted in light red with peasants in a landscape; inside a tree. Diam. 7 in.

52. MEISSEN. TEAPOT, pencilled in red and black; European ships bringing merchandise to an Oriental port. H. 4¾ in.

53. MEISSEN. TWO-HANDLED CUP AND SAUCER, painted in colours; on the cup a portrait of an abbot in lilac and his arms, R.A. and three shields with crozier and sword; on the saucer a view of an abbey, and the same arms supported by cherubs. H. of cup, 3 in., Diam. of saucer, 5 in.

54. MEISSEN. CUP with two handles (one lost) decorated in gilding; Chinese figures, and arms of Leopold Joseph Charles, Duke of Lorraine, Knight of the Golden Fleece in 1690; died 1729. Diam. 2¾ in. and 5 in.

55. MEISSEN. BASIN with two handles, cover, and stand or plate, decorated in gold with hunting scenes; also a pair of two-handled cups and saucers and two other cups and saucers, similarly decorated with Chinese subjects. Mark on stand only, the crossed swords in blue. Staniforth collection. Diam., basin, 6¼ in.; stand, 9¼ in.; H. of cups, 3⅛ in. and 1⅞ in. Diam. of saucers, 5⅛ in.

This is evidently a travelling set for some important personage, and is provided with its original leather case with gold tooling.

56. MEISSEN. TALL CUP AND SAUCER; outside each three panels with flowers in Japanese style; the rest of the ground covered with black lacquer, upon which formal flowers in gold; inside the saucer, flowers and a bird; edges of red and gilding. Diam. 2¾ in. and 5⅛ in.

57. MEISSEN. BASIN with two handles and cover, pencilled in black; on both, landscapes, with buildings and figures; gilt rim. H. 3¼ in., Diam. 3¼ in.

58. MEISSEN. CUP AND SAUCER, pencilled in black with lilac details; on the cup a skating scene; on the saucer a lady and gentleman walking. Diam. 3 in. and 5 in.

59. MEISSEN. CUP AND SAUCER, pencilled in black; water scenes, gilt borders; mark on cup, the rod of Æsculapius in blue. Diam. 3¼ in. and 5 in.

60. MEISSEN. CUP AND SAUCER, with arabesque frames in colours, and landscapes pencilled in black. Diam. 3¼ in. and 5¼ in.

61. MEISSEN. CUP AND SAUCER, painted in colours with gilding; on the cup a lady playing a guitar; on the saucer a lady and an old gallant on whose head a Cupid is about to place a pair of horns. Diam. 2⅞ in. and 5 in.

From the make and colouring this may be a Venetian copy of Meissen.

62. MEISSEN. TWO CUPS AND SAUCERS of thin but opaque porcelain, delicately painted in faint colours with landscapes in Chinese style. Mark, crossed swords in blue. Diam. 3 in. and 5 in.

63. MEISSEN. CYLINDRICAL TANKARD, painted in colours; a Chinese soldier holding a shield inscribed "George Ernst Keil, Meissen den 6 Juli 1724." (Pl. I., fig. 9.) H. 6¼ in.

64. MEISSEN. TEAPOT AND COVER, the lower part of the spout with a mask in relief, painted in colours with gilding; two panels with scroll edges enclosing groups of Chinese figures; between them sprigs of flowers. Mark, K.P.M. and crossed swords in blue, and 86 in gold. (Pl. II., fig. 10.) H. 4¾ in.

65. MEISSEN. BOWL AND COVER, with leaves in relief, gilt; gilt lace-like borders. Mark, crossed swords and B.P.T. "Dresden, 1739, in blue." (Pl. II., fig. 11.) Diam. of bowl, 4⅝ in.

As the factory had been removed to Meissen long before 1739, it is probable that the name has been inscribed to indicate that the establishment or person for whom this service was made belonged to Dresden.

66. MEISSEN. CUP AND SAUCER, with leaves in relief, painted in colours with Chinese figures; gilt lace-like borders Mark, crossed swords "Dresden, 1739," in blue, and 26 in gold. (Pl. II., fig. 12.) Diam. 3 in. and 5¼ in.

67. MEISSEN. TWO-HANDLED BASIN AND COVER, and shaped stand with handles, painted in brilliant colours with gilding; circular design on each in gold with a central black eagle for Prussia; round the edge the letters S O P H I E, from which proceed inscriptions of which each letter of the name forms the initial; in the spaces groups of Chinese figures. Mark, crossed swords in blue. Hamilton Palace Coll., No. 1,694. Diam. of basin, 6¾ in., of stand, 11¼ in.

This bowl was probably made for Sophia Dorothea, daughter of George I. of England and wife of Frederick William I., King of Prussia; married 1706, died 1757.

68. MEISSEN. CUP, painted in blue with birds and flowers, on gilt ground. Mark, crossed swords in blue. Diam. 3 in.

69. MEISSEN. CUP AND SAUCER, plain white, with formal designs in raised gold. Diam. 3 in. and 4¼ in.

70. MEISSEN. CUP AND SAUCER, decorated with figures in low relief in gold and silver; the insides gilt. On the bottom of the cup in gold the zodiacal sign Libra and 9; on the saucer Aquarius and 1. Diam. 3 in. and 4¼ in.

71. MEISSEN. CUP AND SAUCER, of remarkable workmanship. They bear a floral design slightly moulded in relief, with ruins, &c. in gilding, outlined with lilac, over seven of which have been plated classical figures in gold in low relief, repetitions of two designs, one being Mars and Hercules joining hands, with a figure of discord (?) under their feet, and the other a king with a kneeling female, probably representing a city, offering him a crown, on his shield the arms of Austria. Mark, crossed swords in blue, and the inscription in lilac "C. F. Herold invt. et fecit a Meissē 1750; d. 12 Sept." (Pl. II., fig. 14) Bohn Collection. Diam. 3¼ in. and 5¾ in.

72. MEISSEN. BARREL-SHAPED POT AND COVER, bluish-grey glaze, with oriental birds painted in colours; a white stalk forms the handle. Mark, crossed swords with dot, in blue over glaze. H. 4½ in.

73. MEISSEN. TEAPOT, COFFEE-POT, and SUCRIER, all with covers, the bodies divided into five broad flutes, with branches of prunus moulded in relief and left white, the ground covered with a warm brown glaze. H. 4¾ in., 4½ in., and 4 in.

74. MEISSEN. FOUR-LOBED CUP covered with a bluish-grey glaze, with flowers in white in relief. Mark, crossed swords in blue, O scratched under glaze. L. 3 in.

75. MEISSEN. TEAPOT, white; on each side and on the cover a group of roses and leaves in full relief; straight spout. H. 4½ in.

76. MEISSEN. GLOBULAR POT-POURRI VASE AND COVER with fluted sides; raised flowers painted in colours. Mark, crossed swords in blue, stamped number 46. Strawberry Hill Collection, 18th day sale. H. 5½ in.

In Walpole's Catalogue, 1774, p. 11, "a pot pourri of Saxon china, with coloured flowers embossed."

77. MEISSEN. FIGURE, on plinth, of Johann Fröhlich, the court fool of Saxony, with conical hat, painted in colours; on the straps across his breast the letters "I. F. 1741." H. 9½ in.

A similar figure with the date 1738, from the collection of Lady Charlotte Schreiber, is represented in Chaffers, Keramic Gallery, pl. cxii. Another was in the Staniforth Collection, dated 1752, and marked with the crossed swords.

78. MEISSEN. STATUETTE of a flower seller, painted in colours, holding up her apron with flowers in her left hand, and supporting a basket of flowers with her right hand. Mark, crossed swords in blue. H. 5¼ in.

79. MEISSEN. STATUETTE of a fruit seller painted in colours holding a tray of fruit and a bucket in her left hand. Mark, crossed swords in blue and "19" stamped in the paste. H. 5¼ in.

80. MEISSEN. TOBACCO-PIPE BOWL, painted in colours, with a horseman with drawn sword. Bragge Collection A. h. 64. H. 1¼ in.

81. MEISSEN. SPOON, pencilled in black with flowers, outside a bird; slight gilding on handle. L. 4¼ in.

82. MEISSEN. SPOON, painted in colours with group of tulips, &c.; the back gilt. L. $4\frac{9}{16}$ in.

83. MEISSEN. TWO SPOONS, painted in colours in Japanese (Kakiyemon) style; on the handles the arms of Hennicke of Saxony. L. 7¼ in.

84. MEISSEN. CUP AND SAUCER, painted in lake with gilding; on the saucer the arms of Tiepolo of Venice; on the cup the same arms, and a panel with a Chinese figure in lake. Diam. 3¼ in. and 5 in.

85. MEISSEN. TALL CUP AND SAUCER; on the cup the arms of Tiepolo of Venice, and on the saucer the same with a landscape beneath, painted in colours. Mark, crossed swords in blue; on the cup, VEN^{A}: in blue, the service having been probably made up at Venice by Vezzi. Diam. 2⅝ in. and 5¼ in.

86. MEISSEN. CUP AND SAUCER, painted in colours with the arms of the Cavalli family of Venice; on the cup a marine view; the latter marked with an anchor in red (Venice); the saucer has crossed swords in blue. Diam. 2⅝ in. and 5 in.

87. MEISSEN. TWO CUPS, reeded on the lower half and painted in colours with flowers; on the upper part the arms of an Italian ecclesiastic in gold, viz., bendy on a chief a dog passant. Diam. 2⅝ in.

These are probably the arms of Antonio Xaverio Gentili, Archbishop of Petræ 1727, and Cardinal 1731.

88. MEISSEN. CUP AND SAUCER, painted in colours with landscapes; on a sign post on the cup are the crossed swords and 1741. (Pl. II., fig. 15.) Marks, on the cup crossed swords in blue and H. in gold; on the saucer the swords in blue, and 17 impressed. Diam. 2¾ in. and 5¼ in.

89. MEISSEN. CUP AND SAUCER, painted in colours; on the cup a landscape with sportsmen, and the arms, under a coronet, of Pisani impaling Cornaro, both Venetian families; on the saucer a panel with horsemen in a landscape. The inside of the cup and the border of the saucer gilt. Mark, crossed swords in blue, and two dots in gold. Diam. 3¼ in. and 5¼ in.

90. MEISSEN. CUP AND SAUCER, painted in colours with gilding; landscapes and shield of arms, two coats accollés under a coronet, 1. az. a chevron between three escallops or, 2. argent, three ducks sable membered gu.; supporters two wild men; inside richly gilt. Mark, crossed swords in blue. Diam. 2¾ in. and 5 in.

91. MEISSEN. PLATE, with moulded basket-work edge, painted in colours with two coat accollés. Sulkowski of Silesia, and Stain of Wurtemburg. Mark, crossed swords in blue. Diam 9¼ in.

This was probably made for Alexander Joseph von Sulkowski, Cabinet Minister of the Polish-Saxon Court. *See* Brinckmann, p. 15.

92. MEISSEN. QUADRANGULAR TEA CADDY AND COVER, painted in colours with landscapes; border of gilt scrolls. Mark, crossed swords in blue, 52 in gold, and 19 impressed. H. 4¾ in.

93. MEISSEN. CUP AND SAUCER, painted in colours with gilding; on the cup two medallions with river scenes; on the saucer a landscape in which a monument inscribed "Meissen, 1743," and a bugle-horn. Mark, crossed swords in blue, and S in gold. Diam. 3¼ in. and 5¼ in.

94. MEISSEN. BOWL, painted in colours; within a circular medallion with landscape, a castle and river with boats; on the outside a continuous landscape, old house, figures, &c.; very fine painting. Mark, crossed swords in blue, and H. in gold. H. 3 in., Diam. 6¾ in.

Evidently from the same service as No. 88.

95. MEISSEN. QUATREFOIL-SHAPED CUP AND SAUCER (from different services), with canary ground; on the cup two panels with landscapes in colours; on the saucer two panels with Watteau subjects and two with flowers. Mark, crossed swords in blue and on the saucer S in gold. Diam. 3 in. and 5¼ in.

96. MEISSEN. QUADRANGULAR TEA CADDY, with canary ground, painted in colours with quatrefoils enclosing flowers. H. 5 in.

97. MEISSEN. CUP AND SAUCER; the cup with lilac ground; two shaped medallions painted in colours; merchants with goods standing near a river; inside a bunch of flowers; on the saucer a larger medallion with similar subjects; detached flowers at the sides: lilac back. Mark, crossed swords in blue. Diam. 3 in. and 5 in.

98. MEISSEN. TEAPOT, with pale green ground; medallions enclosing Chinese figures and flowers in colours. Mark, crossed swords in lilac over glaze and N=494W. engraved (Pl. II., fig. 16.) H. 3¾ in.

6 9. MEISSEN. SMALL CUP, turquoise ground with a female bust in blue camaïeu in a four-lobed panel. Mark, crossed swords and dot in grey-blue, and 1192 14 Novebr 1769 etc., in lilac and other marks in olive green. (Pl. II., fig. 17.) Diam. 2¼ in.

100. MEISSEN. COFFEE-POT AND COVER, four-lobed body, painted in colours with Watteau subjects. Mark, crossed swords in blue, and 70 in gold. H. 9 in.

101. MEISSEN. MILK POT AND COVER, painted with Watteau figures in green and pink. Mark, crossed swords in blue. H. 5¼ in.

102. MEISSEN. VASE AND COVER (not belonging to it), painted in colours; two landscapes with groups of Saxon miners superintended by a man with AR. in monogram (Augustus, King of Poland) in gold on his cap; detached flowers; on cover, a branch in relief. Mark, crossed swords in blue. H. 7¼ in.

103. MEISSEN. CUP AND SAUCER, painted in colours with landscapes in framework. Mark, crossed swords in blue. Diam. 3¼ in. and 5¼ in.

104. MEISSEN. CIRCULAR BOX, with slightly moulded scrolls, forming the framework of the designs, which are Watteau subjects in blue; figures dancing and three groups reposing; inside the lid a vase containing flowers painted in colour; the inside of the lower part gilt. Gilt metal mounts. Diam. 3¼ in., H. 1½ in.

105. MEISSEN. CYLINDRICAL TOILET POT AND COVER, painted with three landscapes in lilac, within a framework of gilding. Mark, crossed swords in blue. H. 3 in.

106. MEISSEN. SAUCER DISH, painted in colours, with gilding. View of "De Kerk te Samarang." Mark, crossed swords and dot in blue. (Pl. II., fig. 18.) Diam. 8 in.

From a service made for the King of Holland.

107. MEISSEN. TWO TALL CUPS, painted in colours, with groups of flowers in Chinese style. Mark in blue, crossed swords with lozenge between the points. (Pl. II., fig. 13.) Diam. 3 in.

108. MEISSEN. CUP, painted in greyish-blue under the glaze with groups of flowers. Mark crossed swords and star in blue, $\frac{23}{3}$ impressed, and $\frac{\text{No } 97}{\text{C}}$ painted in black. (Pl. II., fig. 19.) Diam. 2⅝ in.

109. MEISSEN. PLATE with pierced edge, painted in colours; in the centre a view of a battle; on the edge the inscription: 1. Que toujours armés pour la guerre, Nos Rois soient les Dieux de la paix. 2. Que leurs mains portent le tonnère. 3. Sans se plaire à lancer ses traits! Mark, crossed swords and star in blue; above, in brown, "Manœuvres aux Environs de Dracha le 13 Juillet 1776"; below "C. F. Kühnel 35. Jahr in Dienst. 57. Jahr alt. (Pl. II., fig. 20.) Bohn Collection. Diam. 9¼ in.

110. MEISSEN. CUP AND SAUCER, painted in colours with stag hunting; on the cup the chase, and on the saucer the death. Mark, the crossed swords with a star in blue, and written over it in brown "C. F. Kühnel 35. Jahr in Dienst. 57. Jahr alt, 1776." Diam. 3⅛ in., 5¼ in.

111. MEISSEN. CYLINDRICAL CUP AND SAUCER; gros-bleu ground with medallions enclosing views in colours. On the cup a view of "London" with St. Paul's from the Thames; on the saucer a view of "Dresden." Mark, crossed swords and star, in blue. Diam. 2⅛ in. and 5¼ in.

112. MEISSEN. TWO TURKISH COFFEE CUPS, the outside of each moulded in petals, coloured blue, pink, and green; round the edge a Turkish inscription in gold: "Please God may there be health in it," and the date of the Hejira 1170=A.D. 1756. Inside flowers in colours. Mark, the crossed swords in blue, and P impressed. Diam. 2¼ in. 2⅜ in.

113. MEISSEN. SAUCER with circular medallion in biscuit in relief; portrait bust to right of a lady in natural colours on blue ground; knot and wreath above. Mark, crossed swords and star in blue. Diam. 5¼ in.

114. MEISSEN. CUP AND SAUCER, biscuit with gilding. Classical groups in low relief. Mark incised, crossed swords in triangle, with star above, and stamped number 16. (Pl. II., fig. 21.) Diam. 3 in. and 5¼ in.

115. MEISSEN. COFFEE-POT, partly glazed, the rest white biscuit; figures of four Muses in low relief. Mark, crossed swords and I. in blue. H. 6 in.

116. MEISSEN. STICK HANDLE of a cylindrical form with button top, cameo decoration on a greyish-blue ground; blue and white vertical stripes with festoons and pendants in relief; on the top, in beaded medallion, portrait of a gentleman wearing an order. H. 2¾ in.

117. MEISSEN. THREE CIRCULAR MEDALLIONS, with subjects in white biscuit on pale blue ground in imitation of Wedgwood. 1. A lion with two tails, crowned, holding the double cross of Hungary, and supporting the simple shield of Austria. 2. An altar with a sword and sceptre crossed within a wreath; on the side the eagle of the Empire charged with the arms of the Elector of Saxony, under a crown. 3. A view of a battle between Turks and Christians. Marks, the crossed swords with star and B in blue. Diam. 2¼ in., 2⅛ in., 2⅛ in.

118. MEISSEN. CIRCULAR PLAQUE of biscuit ware, imitating Wedgwood. The Apotheosis of Homer; white cameo figures on a sage green ground. Mark, crossed swords in blue. Diam. 12¾ in.

This is a copy of a medallion designed by Flaxman for Wedgwood, from a Greek vase in the British Museum, formerly in the Hamilton Collection. It was employed both as a medallion and to ornament vases. *See* Miss Meteyard, Life of Josiah Wedgwood, ii., p. 365.

119. MEISSEN. GROUP, consisting of an elephant with housings; on his back three figures, viz., a man seated upon a high saddle, a female in front with a pierced vase, and a second behind playing a lute. The whole covered with a celadon glaze. Ormolu base. H. 12 in.

120. MEISSEN. SAUCER, printed in colours with a circle enclosing plan of the battle of Leipsic, 18–19 Oct., 1813, with the position of the contending armies. Mark, crossed swords with star and 4 in blue. Diam. 5¼ in.

121. CHINESE, PAINTED AT MEISSEN. MILK POT, COVER AND SHAPED TRAY, painted in colours; shipping and agricultural scenes. Mark on stand, crossed swords in blue over glaze and K 1 in gold. H. of pot 4¼ in.; L. of tray 4¾ in.

121A. MEISSEN, PAINTED AT DRESDEN. TALL CUP AND SAUCER, painted in colours with gilding. Framework enclosing Chinese subjects; two on the cup and one on the saucer, the latter an execution. Borders of scroll work in gold. Mark on both pieces in red "Lauche fecit Dresden." (Pl. III., fig. 22.) Diam. 3⅛ in., 6¾ in.

122. MEISSEN, PAINTED AT AUGSBURG. TALL CUP AND SAUCER, painted in red and lilac with gilding; emblematical figures, indifferently executed; on the cup Water and Fire, on the saucer Air. Mark, in red, on the saucer IAW. and "Augsburg" in German script; (Pl. III., fig 23.) the same on the cup, but badly written. Staniforth collection. Diam. 2¼ in. and 5¼ in.

123. MEISSEN, PAINTED AT BRESLAU. CUP AND SAUCER painted in colours with gilding; boldly designed arabesques with half figures of bacchanals and cupids. Mark on saucer W. in gold and A.B. 1726 in red. (Pl. III., fig. 24.) Diam. 3¼ in. and 5 in.

Painted by Bottengruber of Breslau, who was afterwards one of the painters at the Vienna factory.

124. CHINESE, PAINTED AT BRESLAU. SAUCER; the original decoration is a flower within a circle, painted in blue under the glaze and a similar border of diaper work. These have been enriched with oil gilding. The later decoration consists of a circle of boors carousing, painted in black over the glaze after a design of Beham; and inside is a wreath of flowers. The Chinese mark is in blue under the glaze, a symbol. Diam. 5¼ in.

This is probably painted by Preussler, a Breslau artist. *See* Brinckmann, Beschreibung des europäischen Porzellans (Hamburg Museum), p. 73.

125. MEISSEN, DECORATED IN GERMANY. TWO-HANDLED BOWL AND COVER, plain white; landscapes scratched with a diamond and filled with black; by Canon Busch of Hildesheim. Mark, crossed swords in blue. Chaffers, Keramic Gallery, Pl. cxii. H. 5¼ in.

126. MEISSEN, DECORATED IN GERMANY. SHAPED OVAL TRAY, plain white, with design scratched with a diamond and filled with black. Funeral vase inscribed D.M., &c. in a landscape. Signed "Busch." Mark, crossed swords in blue. Chaffers, Keramic Gallery, Pl. cxii. L. 6¼ in.

127. MEISSEN, DECORATED IN GERMANY. DEEP PLATE, plain white The designs scratched with a diamond and filled with black. Dog and butterfly under tree. Signed "Busch 1749." (Pl. III., fig. 25.) Diam. 9 in.

128. MEISSEN, DECORATED IN GERMANY. CUP AND SAUCER, plain white with prunus branches in relief; the design scratched with a diamond and filled with black. Birds and branches. By Canon Busch. Mark, crossed swords in blue and CC impressed. Diam. 3¼ in. and 5¼ in.

129. MEISSEN, DECORATED IN GERMANY. COFFEE CUP AND SAUCER, white porcelain scratched with a diamond and filled with black; birds, ruins, &c. The outside of the saucer has prunus branches in relief. Mark, crossed swords in blue. By Canon Busch. Chaffers, Keramic Gallery, Pl. cxii. Diam. 2¾ in., 5¼ in.

VIENNA.

Many of the German potentates were anxious to follow the example of the Electors of Saxony and to have factories of their own, and this extended also to the important towns. There was, therefore, a great competition to secure the services of an arcanist, or possessor of the secret of making porcelain, and runaway workmen from other factories were received with open arms. One of the first was the Imperial city of Vienna, where, however, a factory was established by private enterprise. With the help of Samuel Stölzel and Christoph K. Hunger, from Meissen, C. I. Du Paquier founded at Vienna, in 1718, a factory, which after several vicissitudes was sold to the State under Maria Theresa in 1744, and it continued a State factory till 1864. The earlier specimens resembled Meissen, as did the porcelain up to about 1784, when Baron Konrad von Sorgenthal became director, and he introduced the rich style for which Vienna porcelain is renowned, and which continued more or less till the end. The painting was then executed in very fine colours with remarkably good gilding.

The mark of the early period is said to have been occasionally W., a mark unfortunately used elsewhere, but as a rule the specimens were unmarked. On passing into the possession of the State the Austrian shield was used, generally painted in blue under the glaze, but after 1827 impressed from a wood block. In 1784 it became not unusual to impress or incise the last two numerals of the date of the year, which is useful to indicate the exact time when the porcelain was made, but not necessarily the exact date of the painting.

The best work on this factory is "Die K. K. Wiener Porzellanfabrik," &c., by Jacob von Falke, Vienna, 1887.

130. VIENNA. TALL CUP painted in black with a combat of five figures in costumes of the early part of the last century, one of them carrying a spear with a pennon with the eagle of the Empire. Mark incised, N. Diam. 2¾ in.

This is attributed to Vienna as being like the service with battle scenes formerly in the Strawberry Hill and Marryat Collections.

131. VIENNA. TREMBLEUSE CUP AND SAUCER, painted in colours with groups of flowers, the socket for cup pierced. Marks, the shield in blue, $\frac{A}{29}$ in red and 5 impressed. Diam. 2¼ in. and 5¼ in.

132. VIENNA. MILK POT AND COVER painted in colours with gilding; on the sides two busts of ladies with elaborately dressed hair, entitled "L'Herisson" and "Fantaisie moderne." Mark, the shield in blue, and 96 incised. H. 6 in.

133. VIENNA. COFFEE POT AND COVER, painted in colours with gilding. Two groups of peasants and bunches of flowers. Mark, the shield in blue, and 96 incised. H. 7¼ in.

134. VIENNA. FIGURE of a flower seller; a girl standing holding with both hands her apron full of flowers; pink bodice and striped skirt. Mark, the shield in blue, and H impressed. H. 4½ in.

135. VIENNA. CIRCULAR PLAQUE from the centre of a dish, painted in colours with two horsemen in a landscape. Mark, the shield in blue, 8 and 1 impressed, and "Antus Anreiter V°Z 1755" in lilac. (Pl. III., fig. 29.) Metal mount, W. 4½ in.

136. VIENNA. FLOWER HOLDER, painted in blue under glaze and lilac; the body is an oval flask, from the upper edge of which proceed five radiating tubes, the two outer ones supported on camels' heads. On one side of the body CBM in cypher under a coronet, on the other a shield of arms, viz.: Quarterly 1 and 4, a female bust; 2 and 3, a griffin rampant. Crests, the charges of the shield, but the female holds a sword and a heart. Mark in lilac, "Vienne 12 Julij 1771." (Pl. III., fig. 27.) H. 9¾ in.

137. VIENNA. CUP AND SAUCER, painted in colours with gilding: pale green ground with medallions of classical heads in camaïeu on pink background. Mark, the shield in blue, (Pl. III., fig. 26) and 8 and 24 impressed. Diam. 2¾ in. and 5¾ in.

138. VIENNA. CABARET, consisting of an oval tray with open-work edge, chocolate-pot and cover, milk-pot and cover, sucrier and cover, and cup and saucer, all decorated in camaïeu with a lustrous purple ground and very rich gilding. The design on each is a medallion with a bust supported by arabesque cupids. Mark on plateau, the shield crowned, in blue (Pl. III., fig. 28), and impressed 85, (1785), and on the others the shield and the same number repeated. L. of tray 12 in., H. of chocolate pot 5¾ in.; milk pot 4¾ in. Diam. of sucrier 3½ in., of cup 2½ in. and 5 in.

139. VIENNA. CYLINDRICAL CUP AND SAUCER, painted with a band of arabesques in gold with touches of colour, between two bands of deep blue. Mark, the shield in blue, and 94 (1794), and 39 incised or impressed. Diam. 2½ in. and 5½ in.

140. VIENNA. CYLINDRICAL CUP AND SAUCER, painted with bands of gros-bleu and pale blue, and decorated with wavy lines and zigzags in burnished gold and silver. Mark, the shield in blue, and 94 (1794) and 47 on the cup and 95 on the saucer impressed. Diam. 2½ in. and 5½ in.

ANSPACH.

Anspach, or Onolsbach as it is sometimes called, was the residence of the Margraves of that name, a junior branch of the House of Brandenburg, and is now in Bavaria. There was here a factory of faïence, in which good ware was produced, somewhat in the style of Rouen. Whether this was turned into a porcelain factory is uncertain, but the date is usually given as 1718, probably much too early, and both Dr. Brinckmann and Mr. Stegmann doubt if the porcelain factory can be carried back beyond 1760. In 1764 it was removed to the Margrave's schloss at Bruchberg. It never seems to have been of great importance. The marks are A, sometimes accompanied by the shield of the town, or by the eagle of Brandenburg.

The manufactory of Anspach in Thuringia, mentioned in the books, seems to be imaginary, there being no such place in the gazetteers.

141. ANSPACH. CUP AND SAUCER, painted with landcapes in lake within rococo gilt borders. Mark, a shield and A in blue. (Pl. III., fig. 32.) Diam. 2¼ in. and 6 in.

142. ANSPACH. CUP AND SAUCER, painted in colours with gilding; festoons of flowers suspended from borders of scalework in lilac; inside the cup sprig of flowers. Mark, an eagle and A in blue. (Pl. III., fig. 30.) Diam. 2¼ in. and 4 in.

143. ANSPACH. BASIN, painted in colours, inside a sprig of flowers; outside a German landscape with three peasants in the foreground, near them is a sign-board inscribed, 5 Gulden straff 1772; on the rest of the outside sprigs of flowers. Mark, A in blue. Diam. 6¼ in., H. 3 in.

144. ANSPACH. SMALL POT WITH COVER, with handle and spout at right angles to each other, painted in colours with gilding; on the body wreaths of flowers suspended from a band of scale work in lilac, above which gilt scroll-work; the same design is repeated on the cover, which is surmounted by a flower in relief, forming a knob; the spout is in the form of a dragon's head, and the handle is moulded in scroll-work. Mark, A in blue. H. 3½ in.

145. ANSPACH. CUP AND SAUCER, the edge of each moulded in basket-work, painted with figures in colours; on the cup a woman undressing to bathe, and a man peeping through the rushes; on the saucer a lady seated, and a young man standing before her in Oriental dress; above is inscribed "Vous êtes charmant et je puis me flatter d'avoir un amant unique . . . ." In the corner of both subjects is scratched the signature "Schelh pinx." Mark, A in blue, (Pl. III., fig. 31), and on saucer 3, scratched. Diam. 3 in., 5¼ in.

Bayreuth.

This place was under the same rulers as Anspach, and is now also in Bavaria. It had likewise a factory of faïence, where both stoneware and delicate paintings in blue were produced. The porcelain factory is referred back to 1720, but Dr. Brinckmann doubts if it existed before 1766. It would, however, appear that in 1744 the agent of the Duke of Brunswick was in communication with J. C. Glaser, of Bayreuth, to assist in founding a porcelain factory, which he came to do, without much success, in 1746, when he exhibited specimens of his porcelain, which seems to show that he had come from a porcelain factory. His want of success may be explained by his having been only a painter, or rather the assistant of a painter named Metzsch, and need not necessarily have known much of the making of the porcelain itself. This Metzsch has signed the specimen No. 146, which is dated 1748, and a cup mentioned by Chaffers, marked Baÿreuth 1744, has also the letters C. M., probably the initials of the same painter. Jucht, who signs another specimen in the collection (No. 147), was a Hofmaler at Bayreuth. Very little seems to be known of the history of this factory.

146. Bayreuth. Tall Cup, painted in colours with a view of the terrace of a château with a group of courtly figures, large ship, &c.; inside gilt. Mark, "Metzsch 1748 Baÿr" in grey. (Pl. III., fig. 33.) Diam. 2¾ in.

147. Bayreuth. Tall Cup with fluted base, thickly gilt, the upper part painted in lake with a shipwreck; the inside gilt. Mark in lake, "Baÿreuth Fec. Jucht." (Pl. III., fig. 34.) Diam. 2¼ in.

148. Bayreuth? Small Cup, painted with rococo festoons in pink with gilding. Marks CB in grey under glaze and HB, and an indistinct shield impressed. (Pl. III., fig. 35.) Diam. 2¼ in.

Höchst.

This town, situated on the Main, and now in Nassau, belonged to the Electors of Mainz. A porcelain manufactory was established here in 1746 by two merchants of Frankfort, J. C. Göltz and J. F. Clarus, with the help of A. F. von Löwenfinck, who is said to have been a painter at Meissen. They received various privileges from the Elector, who assigned to them a building at Höchst. After sundry changes and disputes the factory was formed into a company, and became in 1778 an electoral establishment, but it came to an end in 1796.

The porcelain at Höchst holds a high rank, more especially for its charming statuettes and medallions. Some of these were made by Johann Peter Melchior, who worked there from 1770 to 1780, when he went to Frankenthal, and thence to Nymphenburg, where he died in 1825. About 1840 some of the old moulds for the figures passed into the hands of some potters at Damm, near Aschaffenburg, where they were reproduced in a fine faïence, with the addition of D to the usual mark.

The mark is a wheel, painted or impressed, sometimes with a crown, being the arms of the Elector of Mainz. On the history of this fabric it would be well to consult "Die Kurmainzische Porzellan-Manufaktur zu Höchst," by Ernst Zais. Mainz, 1887.

149. HÖCHST. CUP AND SAUCER, painted in colours; a landscape on each; handle, a branch. Mark, the wheel in lilac. (Pl. III., fig. 36.) Diam. 2¼ in., 5¼ in.

150. HÖCHST. CUP AND SAUCER painted in colours; on each a small landscape and sprigs. Marks, the wheel and IK, both impressed, and cypher LS in purple. (Pl. III., fig. 37.) Diam. 2¼ in., 5¼ in.

151. HÖCHST. FLOWER VASE of rococo style, on one side of which is seated a female figure, with pink bodice and yellow sprigged skirt. Mark, the wheel in red. H. 5¼ in.

152. HÖCHST. TWO PLATES, with shaped edges and pink borders, interrupted by four quatrefoil panels containing flowers; in the centre of each a square panel with a copy of a painting at Herculaneum, with titles in gold, viz., "Bacchus L'Indien et une Bacchante," and "Un faune s'efforcant d'embrasser une Nymphe," the latter signed, "Hen: Usinger. p: 1784." Mark, the wheel in blue, and incised 113 NI. Diam. 9¼ in.

Usinger lived at Mainz, and only occupied himself with special work. See Zais, p. 84.

153. HÖCHST. TWO PLATES, with shaped edges and blue scale borders; within scattered sprigs; in the centre of each an oblong panel with a copy of a painting at Herculaneum, with titles in gold, viz., "Andromede" and "Hippodamie Euritus et Thésée." Mark, the wheel in blue, and incised 113 NI and B 24. Diam. 9¼ in.

154. HÖCHST. CYLINDRICAL CUP AND SAUCER; on each an oval medallion painted in camaïeu, with a classical figure within a red border. Mark, the wheel in blue, and KP impressed. Diam. 2¼ in., 5¼ in.

155. HÖCHST. VASE with two upright handles, at the bases of which are female heads in relief; on the body are two cameo medallions in biscuit, with a kneeling Cupid on each, placing a wreath on a shield inscribed F.; festoons connect the medallions with the handles, and similar festoons ornament the square base; on the neck drapery; the ground of the vase is painted a lilac pink, interspersed with small patches of yellow and green with red dots; the festoons, female heads, &c. richly gilt. Mark, the wheel in blue, and scratched N. 25 R. H. 8 in.

156. HÖCHST. STATUETTE of a girl painted in colours; a basket of flowers in her right hand, the left raised, the skirts of her dress tucked up. Mark, the wheel in blue and incised MAHM conjoined. (Pl. III., fig. 38.) H. 7 in.

157. HÖCHST. STATUETTE of a little boy, painted in colours; pale blue dress with a yellow scarf round waist; pink hat, and broken bow in hand. Mark, the wheel in blue, and incised, N. 24, MEI LE. (Pl. IV., fig. 39.) H. 5¼ in.

158. HÖCHST. STATUETTE of a little girl, painted in colours; black apron, yellow skirt, flower in left hand, drapery flying. Mark, the wheel under crown in blue, and incised *TK* in monogram. (Pl. IV., fig. 40.) H. 5¾ in.

159. HÖCHST. FIGURE of a young man, in white biscuit, standing and playing a flute; beside him a vase on a plinth. H. 7 in.

FÜRSTENBERG.

The Duke of Brunswick being anxious, like other German potentates, to have a porcelain manufactory, entrusted the business to the Oberjägermeister von Langen, who, as we have already seen, entered into communication with J. C. Glaser, of Bayreuth as an arcanist about 1744, though he did not actually go to Brunswick till 1746. The schloss of Fürstenberg was assigned to him at Von Langen's request, and though when he arrived he brought with him specimens of porcelain, he did not succeed in making it, whether from want of proper materials or of sufficient knowledge does not appear. The first burning did not take place till 1750, but it was not till 1752 that satisfactory results were obtained, by the help of Benckgraff (or Bengraf) of Höchst.

The productions are of the usual kind, of good white porcelain, but rather cold in effect. The landscapes are well painted. A speciality of the factory was work in biscuit; groups of figures, busts, and especially medallion portraits by Rombrich,

Schubert, Luplau, and Desoches. The works continued down to the middle of the present century.

The mark was generally F in blue under glaze, but for the biscuit work the horse of Brunswick, impressed. See "Die Fürstlich-Braunschweigische Porzellanfabrik zu Fürstenberg," by Heinrich Stegmann. Brunswick, 1893.

160. FÜRSTENBERG. CUP AND SAUCER, each painted with two birds with fantastic head dresses; the edges gilt in a scalloped pattern. Mark, F in blue. (Pl. IV., fig. 41.) Diam. 3 in., 5 in.

161. FÜRSTENBERG. BOWL, painted in colours; inside a bunch of flowers; outside two landscapes with fanciful scrolls; in one of them a shepherd and sheep, in the other a shepherd and a girl fishing; between them bouquets of flowers; inside a bouquet. Mark, F in blue. H. 3 in., Diam. 6¼ in.

162. FÜRSTENBERG. BOWL COVER AND STAND, painted in colours with bunches of roses and other flowers, on a gold ground. Mark, F in blue. Diam. 4¾ in. and 7¾ in.

163. FÜRSTENBERG. FIGURE of a man in a yellow jacket and black breeches, concealing a cudgel under his right arm. Mark, F in blue. (Pl. IV., fig. 42.) Height 5 in.

164. FÜRSTENBERG. BUST of Augusta, Duchess of Brunswick, granddaughter of King George II., in white biscuit on a pyramidal pedestal of glazed porcelain, on the front of which is an escutcheon with mantlings and a German prince's crown; on the escutcheon are painted the arms of England (alone) differenced by a label, and surrounded by the Garter. Mark, F in blue; on truncation, impressed, a running horse and W. Height 20¼ in.

165. FÜRSTENBERG. OVAL MEDALLION in white biscuit with glazed border; portrait bust three-quarters to left of a man in wig and frilled shirt. Mark impressed a running horse, W, and No. 3. (Pl. IV., fig. 43.) L. 4¼ in.

166. FÜRSTENBERG. PAIR OF OVAL MEDALLIONS in white biscuit with glazed borders; portrait busts to right and left of O. D. Beckmann and A. L. Schlötzer, with their names incised on the backs. Marks, on one a running horse and No. 1 impressed, on the other F. No. 1 incised. L. 2⅞ in.

167. FÜRSTENBERG. PAIR OF OVAL MEDALLIONS in biscuit; on each the head of an ecclesiastic in profile, with his name above in gold, viz.: I. H. S. FORMEY and I. E. SILBERSCHLAG; framework gilt. Marks, F in gold, and W impressed. Diam. 2⅛ in. and 2 in.

168. FÜRSTENBERG. TWO OVAL MEDALLIONS with heads in relief in white biscuit, the background coloured a greyish blue; glazed and gilt edges; on the upper part pendent festoons and knot; names inscribed on upper part of front, and incised in the paste behind, HESIODUS, THESEUS. [Theseus.] Marks, F in gold, and F. No. 2 incised; under the loops *R* incised, probably the signature of the artist Rombrich. H. 3¼ in. W. 2¾ in.

BERLIN.

The earliest porcelain factory at Berlin was established in 1750 by Wilhelm Caspar Wegeli, with the help of workmen from Höchst. It lasted, however, only till 1757, having produced services and figures of considerable excellence. The mark was W. The establishment ultimately passed into the hands of Johann Ernst Gotzkowski, an army contractor, who used the mark G. He sold it in 1763 to the King, who formed it into the still existing Royal Factory, with the sceptre as a mark, the emblem of the Elector of Brandenburg as Grand Chamberlain of the German Empire. The manufactory was greatly advanced by the help of workmen from Meissen, who had been reduced to a state of poverty by the war between the two countries.

The earlier specimens are in the rococo style down to about 1786, when the classical style came into fashion, treated in a somewhat formal manner. The various styles and patterns have been fully treated of by Dr. Brinckmann in his account of the Hamburg Museum. The history of the factory forms the subject of the following work: "Geschichte der Königliche Porzellanmanufactur zu Berlin," by G. Kolbe. Berlin, 1863.

169. BERLIN (Wegeli). ORNAMENT of plain white in the form of a lion seated upon a rock, upon which are flowers in full relief. Mark, W boldly incised. H. 9¾ in.

170. BERLIN (Wegeli). GROUP in plain white representing a lady and gentleman beneath a tree, beside which is a rococo vase. The lady is seated playing a mandoline the gentleman stands beside her holding a roll in his uplifted hand. Mark, W in blue, and impressed 2, 90, 16. H. 9 in.

171. BERLIN (Wegeli). GROUP representing a pair of lovers embracing; the lady is bare-headed and wears a low dress with blue bodice and yellow skirt; the man has a brown jerkin and breeches. Mark, W in blue, and 2, 90, 40 impressed. H. 6¾ in.

172. BERLIN (Wegeli). FIGURE of Cupid as a physician; he is dressed in top boots, wig and three-cornered hat, with belt and sword; beside him on a pedestal a pestle and mortar, bottle, &c. Mark, W in blue, and 1, 90, 32, impressed. (Pl. IV., fig. 45.) H. 4½ in.

173. BERLIN (Wegeli). MILK POT AND COVER painted in colours, with bunches and sprigs of flowers. Mark, W in blue. (Pl. IV., fig. 44.) H. 6¼ in.

174. BERLIN (Gotzkowski). CUP AND SAUCER painted in colours, with ducks and fowls and long bunches of flowers. Marks in blue, G on the saucer, and the sceptre on the cup. On both 8. in gold. (Pl. IV., figs. 46, 47.) Diam. 2⅞ in. and 5¼ in.

175. BERLIN. CUP AND SAUCER, delicately painted in light red with Cupids; on the cup two panels, in the centre of the saucer a single panel; ground of deep blue covered with scale pattern in gold. Mark, the sceptre in blue. Diam. 3 in. and 4½ in.

176. BERLIN. OVAL DEJEUNER TRAY, painted with bunches of pink roses with green leaves; border of gilding, from which hang small bunches of roses. Mark, the sceptre in blue. Diam. 13 in. × 10¼ in.

177. BERLIN. CUP AND SAUCER, with decoration printed in reddish brown. On the cup a bust of Frederick the Great in an oval frame, beneath which a lion holding a tablet inscribed NAT d. 24 Jan. 1712 DENAT d. 17 Aug. 1786. Signed F. Berger fe. In the saucer a circular medallion with frames enclosing the names of the victories of Frederick, and having in the centre an eulogistic inscription in Latin. Signed, F. Berger fe. Mark, the sceptre in blue. Diam. 2⅞ in. and 5 in.

FRANKENTHAL.

In 1755 Carl Theodore, then Elector Palatine, granted a privilege to Paul Antoine Hannong of Strassburg to found a manufactory of porcelain, and assigned to him buildings for that purpose at Frankenthal in the Palatinate, now in Bavaria. Paul Antoine was succeeded by his son Joseph Adam, and the factory seems to have existed till about 1800.

The marks are various. The crowned lion of the Palatinate, with or without a cypher composed of the initials of Joseph Adam Hannong; but more generally the crowned cypher of Carl Theodore, who became, in 1778, Elector of Bavaria. A remarkable plate of the year 1775 (No. 182) gives specimens of the colours and gildings employed. A printed price list of the

porcelain made in 1777, was issued by J. A. Meyer in that year. See Brinckmann. p. 51. See also Schwarz, "Zur Geschichte der Porzellanfabrik Frankenthal," in "Mittheilungen des historischen Vereins der Pfalz," 1884.

178. FRANKENTHAL. STATUETTE, coloured, of a boy walking carrying on his back a peep-show; scroll foot, on the edge of which is the mark in blue under glaze, the crowned lion of the Palatinate. Underneath is stamped P H N 3. (Pl. IV., fig. 48.) H. 5¼ in.

179. FRANKENTHAL. CUSTARD CUP AND COVER, painted with bunches of flowers in colours; gilt line round rim. Mark, lion rampant crowned and monogram IAH in blue, and impressed i H 11. (Pl. IV., fig 49.) H. 3¼ in.

180. FRANKENTHAL. TWO-HANDLED BOWL, COVER, AND STAND, painted in brilliant colours with Watteau-like figures in landscapes. Of the two subjects on the stand one is signed "P. Hy Gastel," and the other "Gastel." Marks, cypher C T under crown and 6 in blue, G (Gastel) in brown over glaze, and Me in gold, probably the gilder. Diam. 3¾ in., 7½ in.

181. FRANKENTHAL. COFFEE POT, COVER, AND SHAPED OVAL STAND, both painted in lake with a landscape, one signed "Magnus pi." the other "Magnus pinx." Rococo borders in gilding. Mark, C T under crown and *AB* 6 in blue; on the coffee pot, De in gold. H. 6¼ in. Diam. 7½ in.

A painter named Magnus was working at Höchst in 1758.

182. FRANKENTHAL. PLATE, painted with two circles of sprigs of flowers in radiating panels, each in a different tint so as to give the various colours and gildings used at the factory; in the centre in gold C T, the initials of Carl Theodore, under an electoral crown and surrounded by rays, and between the two circles of flowers the following inscription: VarIantIbVs flosCVLIs DIVersI CoLores fabrICæ sVb reVIVIsCentIs soLIs hVIVs raDIIs eXVLtantIs In frankenthaL. (Chronogram for 1775.) Mark C T under crown. (Pl. IV., fig. 50.) Staniforth Collection. Chaffers, Keramic Gallery, pl. cxvii. Diam. 10 in.

183. FRANKENTHAL (?) CYLINDRICAL TOILET POT without cover, painted in lake with two children in a landscape. Mark, *L.V.G.* in lilac. (Pl. IV., fig. 51.) H. 2 in.

184. FRANKENTHAL (?) CYLINDRICAL CUP AND SAUCER, painted in colours with detached roses and buds. Mark V.R. combined and F in blue (Pl. IV., fig. 52.) Diam. 2¼ in. and 5¼ in.

NYMPHENBURG.

This factory was established about 1754 by Max. Joseph III., Elector of Bavaria, at Neudeck on the Au, with the help of the Viennese workmen Lippich and Ringler, and was removed in 1758 to Nymphenburg, one of the electoral residences. In 1778 the Elector Palatine succeeded. His successor, Max. Joseph IV., removed to Nymphenburg some of the best of the Frankenthal artists. The manufactory still exists, but the best painting is now done at Munich.

The marks are various forms of the Bavarian coat. A triangle with letters and numbers at the angles was also used. In 1771 services seem to have been made for the various offices about the court.

The following work on this factory was issued: "Grundzüge zur Geschichte der Königlich-Bayerischen Porzellan-Manufactur zu Nymphenburg," by K. Schmitz, which appeared in "Kunst- und Gewerbe-blatt des polytechnischen Vereins im Königreich Bayern," 1819.

185. NYMPHENBURG. TANKARD, with the sides moulded in relief in panels, painted in colours with groups of flowers. Pewter cover. Mark, the coat of Bavaria impressed, 1765. in gold, two leaves and IAH in green. (Pl. IV., fig. 53.) H. 7¼ in.

186. NYMPHENBURG. COFFEE POT AND COVER, painted in colours with two groups of peasant lovers. Mark, the coat of Bavaria in a shield and D impressed, and interlaced triangles with letters and numerals at the angles in blue. H. 7¼ in.

187. NYMPHENBURG. LEAF-SHAPED DISH, painted in colours with a landscape in a rococo frame; green handle. Marks, the coat of Bavaria impressed, 5 and D incised, and interlaced triangles with letters and numerals at the angles in dark grey. (Pl. IV., fig. 54.) L. 9¼ in.

188. NYMPHENBURG. OVAL DISH with flowers moulded in relief and groups of flowers painted in colours; gilt edge. Mark, a quarter of the coat of Bavaria in blue. (Pl. V., fig. 58.) Diam. 12¼ in.

189. NYMPHENBURG. LEAF-SHAPED DISH, painted with a large green leaf and groups of flowers in colours. Mark impressed, the coat of Bavaria in a shield. On the bottom in red "C. H. Zöhrgaden 1771." (The Electoral Court Storeroom) (Pl. V., fig. 56.) L. 10¾ in.

190. NYMPHENBURG. PLATE, the inside moulded in relief to imitate open basketwork and painted with a bunch and sprigs of flowers. Mark impressed, the coat of Bavaria in a shield. On the bottom in lilac, "C. H. Conditoreij, 17, 1771." (The Electoral Court Confectionery.) (Pl. V., fig. 57.) Diam. 9 in.

191. NYMPHENBURG. TWO CUPS AND SAUCERS painted in colours with groups of flowers. Marks, on saucers the shield of Bavaria and other impressed marks, and *Amberg 1774* in lilac, probably the painter. (Pl. V., fig. 60.) On the cups *Amb.* 1774. Diam. 2⅛ in. and 5¼ in.

192. NYMPHENBURG. SNUFF BOX, oval, moulded in slight relief; on the lid a bust in biscuit of Maximilian Joseph III., Elector of Bavaria, 1745-1778, on blue ground within a wreath; twisted border, blue and gold. On the edge blue festoons hanging from pillars; on the bottom a bunch of flowers in blue and border similar to lid; inside an Italian garden in colours. Gold mounts. Mark, impressed inside, the coat of Bavaria. L. 3⅛ in.

193. NYMPHENBURG. CUP AND SAUCER painted in colours; on each an eagle of the Empire, surmounted by a prince's crown and charged with a shield containing J D in cypher; border, green and gold wreaths intertwined. Marks, the coat of Bavaria impressed, with the addition of an incised A on the saucer, and 70 impressed on the cup. Diam. 3¼ in. and 5¼ in.

194. NYMPHENBURG. CUP AND SAUCER painted in colours with gilding; on both B S in cypher in gold and flowers, surmounted by a floral crown. On the bottoms in black, 1787. Mark, the coat of Bavaria impressed in an oval. Diam. 3⅛ in. and 5⅛ in.

195. NYMPHENBURG. CYLINDRICAL CUP AND SAUCER, painted in colours; on the cup, the arms and crests of Törring von Seefeld, Bavaria; order of forget-me-nots; on the saucer J G A T in cypher under a coronet. Marks impressed, the coat of Bavaria, on the cup in a quatrefoil, on the saucer in a shield. Diam. 2⅞ in. and 5⅛ in.

196. NYMPHENBURG. CUP AND SAUCER with straight sides decorated in green and gold; on the cup silhouettes of a lady and gentleman in gold in oval frames with green festoons; in the saucer a similar silhouette of a lady with garland in green. Mark, the coat of Bavaria impressed in a quatrefoil. (Pl. V., fig. 59.) Diam. 2⅞ in. and 4⅞ in.

197. NYMPHENBURG. CUP AND SAUCER with straight sides, the outside of cup and inside of saucer painted to imitate the grain of wood, upon which are fixed up with nails engravings of views, that on the cup being signed S. Heismeir inv. Marks impressed, the coat of Bavaria, in a quatrefoil on the cup, on the saucer in an oval. Diam. 2⅞ in. and 5 in.

198. NYMPHENBURG. CUP AND SAUCER with straight sides, painted in colours with gilding. On the cup a medallion with a lady feeding fowls, panels with instruments, festoons, &c. On the saucer an oval medallion with a family group; festooned garland as border. Mark impressed, the coat of Bavaria in an oval, and a circle. Diam. 2¾ in. and 5 in.

199. NYMPHENBURG. OVAL PLATEAU, painted in colours with a figure of Cupid at an altar, above is the inscription—

Der Freundschaft Genius bringt dir auf dem Altar
Zum Eingedenk diess Kleine Opfer dar.

Border of ovals formed of twined red and blue garlands. Mark impressed, the coat of Bavaria in a shield, a circle and A A in brown, the initials of the painter, August Auer. L. 10½ in.

200. NYMPHENBURG. PAIR OF FIGURES in white biscuit, representing naked boys, one holding an oval shield; circular columns as pedestals, gilt. Marks on the figures A C in monogram, and H incised, and the coat of Bavaria impressed. (Pl. V., fig. 55.) On the pedestals the coat of Bavaria and $\overline{5}$. H of figure 4 in., of pedestal 2¾ in.

LUDWIGSBURG.

At Ludwigsburg, an important town in Würtemberg, after some private experiments, the Duke Carl established a factory in 1758, with the help of Joseph Jacob Ringler from Vienna, who had much to do with the establishment of various other factories. He seems, however, to have finally settled here, where he died in 1802. This factory produced a number of fine groups and single figures, designed by J. C. W. Beyer of Gotha and Franz Anton Pustelli. The painting was also good, though the paste was not quite equal to some other fabrics. When in 1775 Ludwigsburg ceased to be the residence of the Dukes the prosperity of the fabric declined, and it ended in 1824.

The marks during the time of Carl, Duke of Würtemberg, were the double C with or without a crown, but in some specimens, probably of early date, we find L, or the arms of Würtemberg in whole or in part. In later times the mark changed to suit the Christian names of the Dukes, and the crown was royal when the Duke became a King in 1806. By an absurd mistake this porcelain is often termed Kronenburg, and the mark has also done duty as that of Madrid and Niderwiller. There is a good memoir by Bertold Pfeiffer, in "Württembergische Vierteljahrshefte für Landesgeschichte," 1892, pp. 241–293.

201. LUDWIGSBURG. COFFEE-POT AND COVER, the edges moulded in basket work, painted in colours; a landscape with a mill, and groups of flowers; a pear on the cover. Mark, double C under a Prince's crown in blue. H. 8¼ in.

202. LUDWIGSBURG. SUCRIER AND COVER, the edges moulded in basketwork, painted in colours with groups of peasants; a green fruit as knob of cover. Mark, double C under a Prince's crown in blue. Diam. 4 1/16 in.

203. LUDWIGSBURG. CYLINDRICAL COFFEE-POT AND COVER with a lion as knob, painted in colours on each side with a bunch of flowers, detached flowers, and red details. Mark, a stag's horn from the arms of Würtemberg in blue. (Pl. V., fig. 63.) H. 5 in.

204. LUDWIGSBURG. CUP AND SAUCER, painted in slight colours with gilding; on the cup a silhouette bust of the Duke of Würtemberg, Charles Eugene (1737–93) with prince's crown and mantle; in the saucer two letters C in monogram under a similar crown. Mark, double C under a Prince's crown in blue. Diam. 2⅜ in. and 4½ in.

205. LUDWIGSBURG. CYLINDRICAL CUP AND SAUCER, painted in colours; on the cup a V, on the saucer a G, both formed of flowers and surmounted by a floral crown; borders of pellets in camaïeu. Marks in blue; on the cup L; on the saucer the arms of Würtemberg, three stag's horns. (Pl. V., figs. 61, 62.) Staniforth Collection: Chaffers, p. 494. Diam. 2¼ in. and 5⅛ in.

206. LUDWIGSBURG. CHOCOLATE POT AND COVER, painted in colours with a combat of European and Turk and a soldier standing in a landscape. Mark, double C under a Prince's crown in blue. (Pl. V., fig. 65.) H. 5 in.

207. LUDWIGSBURG. CHOCOLATE POT AND COVER, the ground blue covered with gilding; on each side an oval panel with tall slender figures, symbolizing Hope and Music. Mark, double C under a Prince's crown in blue. H. 5¼ in.

208. LUDWIGSBURG. STATUETTE of a man sowing, painted in colours; a sack behind him. Mark, double C under a Prince's crown in blue, and L. in green. H. 5¼ in.

209. LUDWIGSBURG. STATUETTE of a woman with a wooden object under her arm, and a whisk in one hand. Mark on back of pedestal, double C in blue. (Pl. V., fig. 64.) H. 2¼ in.

210. LUDWIGSBURG. SCENT BOTTLE in the form of a huntress, painted in colours with gilding; she has a gun, bird, and hunting pouch; the head forms the stopper; underneath, a bouquet of flowers; mounted in gilt metal. H. 3⅝ in.

211. LUDWIGSBURG. CUSTARD CUP AND COVER, painted in colours with sprigs of flowers. Mark, F. R. under a crown in red, and D F incised. Staniforth Collection: Chaffers, p. 495. (Pl. V., fig. 66.) H. 4 in.

KELSTERBACH.

A manufactory of faïence was founded here about 1758, where later on porcelain was also made. It only lasted till 1772. The mark is HD combined under a crown, the town being in Hesse Darmstadt.

212. KELSTERBACH. CYLINDRICAL CUP with a silhouette bust in black of a young man in tie wig within a wreath of forget-me-nots; gilt lines. Mark, H D under a crown in blue, for Hesse Darmstadt. Diam. 2¼ in.

213. KELSTERBACH. FIGURE of Harlequin painted in colours; he wears a ruff, a lilac jerkin, and yellow breeches, and is seated on the stump of a tree, leaning forward, and holding his hat at his knees; his bâton on the ground. Mark, H D under a crown in blue. Staniforth collection. (Pl. V., fig. 67.) H. 6¼ in.

THURINGIAN FACTORIES.

In Thuringia a number of small porcelain factories sprang up, due to causes independent of the usual help of workmen from the older factories, and the materials were obtained in the district. In 1758 a chemist, Macheleid, at Rudolstadt, in the principality of Schwarzburg-Rudolstadt, discovered by accident a deposit of kaolin, and, after experiments, obtained leave from the Prince to establish a porcelain factory, whether at Rudolstadt itself is uncertain, but more probably at Sitzerode (or Sälzerode) in the neighbourhood, afterwards removed to the neighbouring town of Volkstedt. The mark is supposed to be R, or one or more hay forks, from part of the arms of the Prince. Other factories were soon after established at Kloster (or Closter) Veilsdorf in Saxe-Meiningen, Wallendorf, Ilmenau, Limbach, Gross Breitenbach, Rauenstein, Hildburghausen, &c., some of which were amalgamated by Gotthilf Greiner. Later on more important works were started at Gotha in 1767, and Gera in 1780. Excepting Kloster Veilsdorf and Gotha the porcelain was of inferior quality, and often grey in tone. It may sometimes be distinguished by the insides of the cups and saucers being reeded.

The marks of Kloster Veilsdorf were C. V., sometimes with the arms of Saxony, Wallendorf adopted W., and Gross Breitenbach a trefoil, perhaps in allusion to the union of several factories under Greiner. For other marks see the plates of marks.

214. RUDOLSTADT (?) CIRCULAR BASKET with overarching handle, fluted, the edge pierced. Mark, R in blue. Diam. 3 in.

215. RUDOLSTADT (?) SHAPED TRAY with handle, the edge moulded in petals and coloured pink and yellow; in the middle a bouquet of flowers and sprigs. Mark, R in blue. (Pl. V., fig. 68.) L. 8¼ in.

216. RUDOLSTADT (?) OBLONG TEA CANISTER, no cover, body with bands of fluting in low relief, painted in lilac with flowers of a Chinese pattern. Mark, R in lilac over glaze. H. 4¾ in.

217. RUDOLSTADT (?) OBLONG PLATEAU with rounded corners; in the centre a medallion painted in colours with a building over a stream; cable border in brown. Mark in brown, a hayfork from the arms of Schwarzburg. (Pl. V., fig. 69.) Diam. 14¾ in.

218. SITZERODE (?) CUP AND SAUCER, the insides ribbed, painted in pink and green with H L in a wreath. Marks on cup, A in green over glaze and S impressed, on saucer the A in pink and H impressed. (Pl. V., fig. 70.) Diam. 3¼ in. and 5¾ in.

219. VOLKSTEDT (?) TWO OBLONG TABLETS with moulded frames projecting and pierced at each corner; on each is painted a map, one of "La Principauté de S[chwartzburg] Sondershausen"; the other of "La Principauté de S[chwartzburg] Rudolstadt," on which Volkstedt is marked. Diam. 6¾ in. and 5 in.

220. KLOSTER VEILSDORF. SHAPED TRAY with handles, edges moulded in rococo style and painted blue; in the centre bunches of flowers in colours. Mark, the shield of Saxe-Meiningen between C. V. in blue. (Pl V., fig. 71.) L. 12¼ in.

221. KLOSTER VEILSDORF. COFFEE POT AND COVER, painted in colours with gilding; two groups of horsemen; lilac border. Mark, C. V. in monogram in blue. H. 6⅞ in.

222. KLOSTER VEILSDORF. CUP AND SAUCER, with edges moulded in basket work, painted in colours with bunches of flowers. Mark, CV in monogram in blue under glaze, with the addition, on the saucer of N in green, and on the cup BS. in lilac. Diam. 2¾ in., H. ¾ in.

223. KLOSTER VEILSDORF. SAUCER with moulded border of basket work, painted with flowers in colours. Mark, CV in monogram in blue. (Pl. V., fig. 72.) Diam. 5¼ in.

224. WALLENDORF. VASE AND COVER, painted in dark greyish blue; round the neck and foot and on the cover leaves in relief; round the body two bands of flowers. Mark, W in blue. H. 10 in.

225. WALLENDORF. TWO CUPS AND SAUCERS painted in colours with gilding; broad borders of pale yellow with oval panels of gold trellis, bunches of roses and gilt festoons. Marks, W. in blue and on one saucer "I. Haag" in gold. (Pl. VI., fig. 73.) Diam. 3 in. and 5¼ in.

226. WALLENDORF. CUP AND SAUCER, ribbed inside and painted in colours; on the cup a stag under a tree; on the saucer a dead stag and hounds. Mark, W in blue. Diam. 3 in. and 5¼ in.

227. WALLENDORF. QUADRANGULAR TRAY with the angles cut out; inside ribbed and coarsely painted in crimson with a view of a building. Mark, W in blue. W. 5¼ in.

228. WALLENDORF. SAUCER, painted in colours with bunches of flowers, a tulip, rose, &c. Mark, W in blue, and H. scratched in the paste. Diam. 5⅛ in.

229. GROSS BREITENBACH. CUP, fluted internally, painted in blue in compartments, with Chinese pattern. Mark, a trefoil in blue. (Pl. VI., fig. 74.) Diam. 3 in.

230. GROSS BREITENBACH. CYLINDRICAL MILK POT AND COVER, painted in colours with gilding; on the body two subjects: 1. A lady and gentleman embracing before a tomb with a garlanded cross inscribed "dahin;" on a stone I.I.S. 2. A lady picking a forget-me-not and giving it to a gentleman. On a stone is inscribed "Unverwelklich wie dies Blümgen sey unsre freundschaft bis—," on the cover a boy with a bird. Mark, a trefoil in red. H. 6¼ in.

231. GROSS BREITENBACH. CYLINDRICAL CUP AND SAUCER, painted in colours. On each an oval with idyllic subject. On the cup a girl before a monument with a skull, inscribed "Denkmal"; on the saucer a man and boy, the latter chasing a butterfly which is going towards a statue inscribed "Keine Leiden." In the foreground, P.H.D. Mark, a trefoil in red (Pl. V., fig. 76.) Diam. 2¼ in. and 4⅛ in.

232. GROSS BREITENBACH. COFFEE POT of grey-blue ware, imitating Wedgwood with designs in relief; festoons of white flowers and a rose, &c. on the cover. Mark, a trefoil in relief in white. (Pl. VI., fig. 75.) H. 4¼ in.

233. GROSS BREITENBACH. MILK POT of grey-blue ware imitating Wedgwood, with designs in relief in white; stiff scroll round the upper part; on one side a classical group, on the other figures from the same group bearing between them a wreath with the cypher F.G.C. under a prince's crown. Mark scratched "Breitenbach et Limbach" and "Gruber." (Pl. VI., fig. 77.) H. 4 in.

234. GROSS BREITENBACH. TOY SERVICE, white, contained in a circular cardboard box; on it is a view of the factory, beneath which is a representation of the mark, a trefoil with the letters G., G. and S; above, "Murrhin: Spielzeug."

235. LIMBACH. TEAPOT, painted in lake with landscapes; spout ending in an animal's head; rose on cover. Mark, two letters L crossing in lilac over glaze. (Pl. VI, fig. 78.) L. 6¼ in.

236. LIMBACH. SUCRIER AND COVER and leaf-shaped stand, painted in colours with groups of fruit and flowers; a flowering branch in relief as a handle. Mark, two letters L crossing under glaze in blue. (Pl. VI., fig. 79.) Diam. 4¼ in., 8¼ in.

237. RAUENSTEIN. CUP AND SAUCER, coarsely painted in colours, a bunch of flowers; on the insides radiating ribs. Mark, R-n. in black (Pl. VI., fig. 80.) Diam. 3 in., 5 in.

238. GERA. COVERED CUP AND SAUCER, with festoons of pink flowers hanging from gilt bows. Mark G in blue under glaze. Diam. 2¼ in. and 4¼ in.

239. GERA. SUGAR BASIN AND COVER, on foot, painted with festoons of pink flowers; the knob of cover formed of roses in relief. Mark, G in blue. H. 6¼ in.

240. GERA. CYLINDRICAL COMPOTIER AND COVER, pale bluish-green ground, in front an oblong panel with a view of Gera in lake; on either side a pair of silhouette portraits in black in oval frames, inscribed with their names in gold, viz., S. C. C. Dietz, S. J. M. Kessler, J. G. A. Kessler, and C. G. Kessler. On the back an envelope with a seal, a tree between a medallion with P.F.K. and a coat of arms, viz., a bend sinister between a star and crescent moon: crest a star between wings. Mark, G in blue. H. 6¼ in.

241. GERA. COVERED CUP AND SAUCER, pale bluish-green ground with gilding; on the cup a view of Gera in lake, on the saucer a square panel inscribed: "A Madame, Madame Kessler née Schwinge a Freybourg." Mark, G in blue. (Pl. VI., fig. 81.) Diam. 3 in. and 5¼ in.

There was a family of Kessler living at Fribourg in Switzerland, but their arms seem to be different from the Kessler arms on No. 240.

242. GERA. COVERED CUP AND SAUCER, the ground grained to imitate oak; on the cup is an oblong medallion painted in brown, like a print, with a view of "Schloss aus dem Kohlenhofe"; at corner, the artist's name "Rühlig Fec"; on the saucer a similar medallion with a view of "Lauchstaedt vor dem Brunnen"; same artist's name; on cover a flower in relief. Mark, G in blue. (Pl. VI., fig. 82.) Diam. 3 in. and 5¼ in.

Lauchstädt is a town in Prussian Saxony, in which are mineral springs.

243. GERA. SCENT BOTTLE, in the form of a group, painted in colours; the trunk of a tree surrounded with vines, and clasped by a boy who is holding a goat by the horns. Metal mount. Mark, G in blue. H. 3¼ in.

244. THURINGIAN. CONICAL CUP AND SAUCER; in the centre of each a circular medallion in floral frame enclosing the initials F.S.C.; at the edge detached flowers. Mark, T in blue. (Pl. VI., fig. 83.) Diam. 2¾ and 5¾ in.

245. GOTHA. SUCRIER AND COVER, ovoid form; on the bowl is a black silhouette portrait, enclosed in a wreath of flowers, and a group, peasant girl, boy, and flowers painted in colours, on the cover a rosebud as knob, and a bunch of flowers. Mark, R in blue. (Pl. VI., fig. 84.) H. 4 in., Diam. 3 in.

246. GOTHA. CYLINDRICAL CUP AND SAUCER, neatly painted with landscapes in light red; on the cup a house, in the saucer a tree. Mark, R—g (Rotteberg) in blue. Diam. 2¾ in. and 5 in.

247. GOTHA. CYLINDRICAL CUP AND SAUCER, each painted in brown, with a landscape, bridge, and ruins in square panel; borders of Greek fret in gold. Mark, R—g and 2 in blue. Diam. 2½ in. and 5¼ in.

248 GOTHA. CYLINDRICAL CUP AND SAUCER, inside of saucer and outside of cup covered with a black glaze with red bordering lines; on the cup a square panel in gold with a black silhouette of a female bust; in the saucer a similar panel inscribed "Hommage de l'amitié." Mark, R—g and 2 in blue. (Pl. VI., fig. 85.) Diam. 2½ in. and 5¼ in.

249. GOTHA. FIGURE of Bacchus in white biscuit, very slightly glazed; dressed in panther skin and girdle of vine branch, right hand holding grapes, left a cup; well modelled. H. 11 in.

250. GOTHA. STATUETTE of the muse Terpsichore, draped; a very long-shaped lyre; plain white, slightly glazed. On the back of stand is inscribed Τερψιχορή. H. 7¼ in.

Made between 1805 and 1807, and purchased at the factory, October 1874.

251. GOTHA. SAUCER, painted in black silhouette with a lady and two children; gilt edge. Mark impressed, a hen on a mount (Henneberg) within a band inscribed GOTHA, and the same printed in brown. (Pl. VI., fig. 86) Diam. 4⅛ in.

FULDA.

There is some doubt as to the exact date of the establishment of this factory, which, as was often the case, was preceded by earlier faïence works. There is reason, however, to believe that a porcelain factory existed here in 1741, but which seems to have been in abeyance from 1745 to 1750, and to have come to an end in 1758. The date usually given is 1768, and it is said to have terminated in 1780, but there is evidence that it lasted till 1790, which seems confirmed by our No. 256. It was under the protection of the Prince Bishops of Fulda, and the mark was FF under a crown, the title of the factory being "Fürstlich Fuldaische feine Porzellan Fabrik." A cross derived from the arms of the bishopric was also used, especially on the figures, which are good. There is a short account of the factory by K. Herquet, in "Hessenland," 1887, p. 350.

252. FULDA. CYLINDRICAL MUG, painted in front with an oval panel containing three Cupids in pink on a pale blue ground, and surrounded by a double wreath of green. Mark, double F under crown in blue. H. 5¼ in.

253. FULDA. CUP AND SAUCER, both carefully painted in colours with landscapes; gilt edges. Mark, double F under crown in blue. (Pl. VI., fig. 87.) Diam. 2¾ in. and 5 in.

254. FULDA. CUP AND SAUCER, painted in colours with a landscape. Mark, a cross in blue. Diam. 3⅛ in. and 5⅜ in.

255. FULDA. FIGURE of an Oriental in turban, loose trousers and cloak; well modelled; plain white. Mark, a cross in blue. (Pl. VI., fig. 88.) H. 6 in.

256. FULDA. CUP AND SAUCER; on the cup a bust of an old man in camaïeu, wearing an order: gilt borders; in the saucer E A H F P in cypher in a gilt frame, probably the Prince Bishop Adalbert von Herstall 1788–1814. Mark, double F under crown in blue. Diam. 2¾ in. and 5 in.

257. FULDA (?) CONICAL CUP, with shaped handle, coarsely painted in colours with bunches of flowers. Mark, F under a crown in blue. (Pl. VI., fig. 89.) Diam. 3 in.

The attribution of this specimen to Fulda is very uncertain; the ware is peculiar, but it may be a trial piece.

Schlaggenwald.

The factory of Schlaggenwald in Bohemia is a comparatively modern one, having been founded in 1810. In 1842 it belonged to the firm of Lippert and Haas. It still produces porcelain of a good quality. The mark is S, or the name of the firm in full.

258. Schlaggenwald. Cylindrical Cup and Saucer, painted in colours, with medallions; on the cup a man with a bag of money kneeling before Justice; on the saucer Justice in the air above a broken column. Mark, S in black, and on the cup the same letter incised. (Pl. VII., fig. 90.) Diam. 2¼ in. and 5 in.

Pirkenhammer.

This is another somewhat recent factory, established in 1802 by Hölke and List, and which passed in 1818 into the hands of Christian Fischer of Erfurt. He took into partnership Reichenbach, and recently the firm was Fischer and Mieg. The marks are stamped, the initials of the firm.

259. Pirkenhammer. Two Plates, in the centre of each a basket of flowers and fruit, painted in bright colours; on the border sprigs. Marks impressed, $\frac{\text{XI}}{\text{C F}}{}_{4}$ and $\frac{\text{XI}}{\text{F \& B}}{}_{4}$ (Pl. VII., figs. 91, 92.) Diam. 8¼ in. and 8⅜ in.

Herend.

This factory is in Hungary, directed by Fischer, and is of modern times. Its chief interest to porcelain collectors is that it displays an extraordinary skill in copying Oriental and European porcelain of various periods—Japanese, Chinese, Capo-di-Monte, Sèvres, &c. The mark is the name of the place, stamped sometimes in very small characters not easy to detect, with occasionally the Hungarian coat over the glaze.

260. Herend. Plate, painted in colours in imitation of Sèvres; rich border in brown and gold with roses, interrupted by six circular medallions. Mark, HEREND impressed, and the arms of Hungary in blue over glaze. Diam. 7¾ in.

261. Herend. Plate, painted in colours with gilding in imitation of Chinese; three panels of fruit and flowers, divided by a blue band. Mark, HEREND impressed, and the arms of Hungary in blue over glaze. (Pl. VII., fig. 93.) Diam. 8 in.

GERMAN, UNCERTAIN.

262. UNCERTAIN (Meissen ?). BEAKER AND COVER, of an ancient silver shape, painted in colours; in the sides two oval openings, one with a silver-gilt medallion and one with a lens through which the back of the medallion can be seen. On the cup are represented two hermits, one in a pilgrim's dress and staff, crossing a bridge, the other seated and reading a book, as is also a third hermit on the cover; in the background landscape with buildings, rocks, &c.; on the cover two coats of arms accollés, being repetitions of the same and painted in red, viz.:—quart. 1 and 4, a ram's head, from which issue three feathers; 2 and 3, a half spread eagle; Rechenberg of Silesia; on the top a gilt metal ornament, a crowned female ending in two fishes' tails, one of which she holds in each hand, as on Nürnberg objects. The medallion has on one side an archiepiscopal saint supported in clouds by angels legend S. THOMAS DE VILLAN, (Saint Thomas of Villanova, Archbishop of Valencia, died 1555) which inscription is also painted round the glass opening; the reverse, three saints, one seated with book with rays round his head, St. Mary of Egypt (?) standing, and a seated male saint with rosary. Legend, TRES EREMI CVLTORES, which is repeated round it on the porcelain. Staniforth Collection H. 7¼ in.

263. UNCERTAIN (Meissen or Vienna ?). TWO-HANDLED BOWL AND COVER, with decoration in black in imitation of engraving. On the cover infant Hercules with horn and dog, attacking a lion. Signed *Jacobus Helchs fecit.* On the bowl mountain scenery. Gilt handle and metal mount to foot. Diam. 5¾ in.

Chaffers (p. 437) mentions a similar bowl and cover, perhaps the companion, signed "Jacobus Helchis fecit," and he refers it to Venice. There were two in the Reynolds Collection.

264. GERMAN UNCERTAIN. FLASK-SHAPED BOTTLE AND COVER, painted in lilac; on one side St. Roch, on the other the implements of the Passion, a Vernicle, and a kneeling Saint. Masks on the sides. On the bottom N incised. H. 6¼ in.

From the Schreiber Collection. Chaffers' Keramic Gallery, pl. civ., where it is attributed to Nove, but the N is not stamped, as there stated.

265. GERMAN, UNCERTAIN. CUP AND SAUCER of plain white, each moulded in the form of a leaf. Mark, three swords crossed in blue. (Pl. VII., fig. 94.) Diam. 3 in. and 5¼ in.

266. GERMAN, UNCERTAIN. CUP, painted in colours in Dresden style with two Chinese figures and sprigs; handle in form of a goat's head with gilt horns. Mark, two staves in saltire and T in blue. (Pl. VII., fig. 95.) H. 3 in.

267. GERMAN, UNCERTAIN (Thuringian ?). CYLINDRICAL CUP AND SAUCER painted in colours, with medallion of Venus and Cupids; salmon pink ground and border of masks. Mark, *T. K.* in monogram in blue. (Pl. VII., fig. 96.) Staniforth Collection. Chaffers, p. 495. Diam. 2¼ in. and 5¼ in.

268. GERMAN, UNCERTAIN (Thuringian ?). COFFEE-POT AND COVER of a fanciful form; pear shaped body with moulded borders, dragon handle, and a mask forming spout; painted in colours with river scenes, gilt ornaments. No mark, but on the cups and saucers of the service is the following mark impressed, a shield, a fess between a mermaid and a horse galloping. H. 8¼ in.

269. GERMAN, UNCERTAIN (Thuringian ?). MATCH POT in the form of a cylindrical altar painted to imitate red marble and ornamented with oval medallions and green festoons suspended from lions' heads, all in relief; in one of the medallions is inscribed MEMORIÆ NATAL. LXXIII PRINCIPIS NOSTRI OPTIMI STIRPIS SAXON SENIORIS . OLDISLEB. MDCCLXXV. On the other is inscribed DEVS NOBIS HÆC OTIA FECIT. VIRG. H. 5 in.

270. GERMAN, UNCERTAIN (Thuringian ?). MATCH POT in the form of a cylindrical altar, painted to imitate red marble, and ornamented with oval medallions and green festoons suspended from lions' heads, all in relief; in one of the medallions is inscribed IOSEPHO PATRI PATRIÆ NOSTRO SACRVM. OLDISLEB. MDCCLXXV. in the other is inscribed HIC IPSO TECVM COSVMERER ÆVO. VIRG. H. 5 in.

Oldisleben belonged latterly to the Duke of Saxe-Weimar, as eldest of the Ernestine line of Saxony; but there is no Joseph of that line with whom these pieces can be connected, the only contemporary prince of the name being the Duke Joseph Friedrich of Hildburghausen, the well-known field marshal of the Imperial troops, who was born in 1702, which corresponds with the inscription, and died 1787. From 1780 till his death he was regent for his great nephew the reigning Duke of Saxe-Hildburghausen. As there is not known to have been a factory at Oldisleben, this may have been made at Hildburghausen, where a factory was established about 1765 by Weber.

271. GERMAN, UNCERTAIN. PAIR OF BUSTS of plain white, representing a man and woman in middle life. The man is dressed in a tie wig, cuirass, and coat with riband of the order of the Danebrog of Denmark, with jeweled cross, the lady wears a lace collar, low dress with lace edge and rich jewels. The lower part of each bust is draped in a cloak. H. 5¾ in. and 5⅞ in.

272. GERMAN (?) UNCERTAIN. SMALL CUP, bleu du roi ground, painted with two medallions, busts in camaïeu on pink and green grounds, in burnished gold borders. Mark, *h*, in blue under glaze. (Pl. VII., fig. 97.) Diam. 2¼ in.

DUTCH PORCELAIN.

WEESP.

The first Dutch manufactory of porcelain seems to have been started in 1764 at Weesp, near Amsterdam, with German workmen, by Count Gronsfeldt-Diepenbroick, and it lasted seven years. The mark is the crossed swords with three dots. Other marks are given, but are somewhat uncertain.

273. WEESP. CUP AND SAUCER painted in pale colours; on the cup a lady with parasol, in the saucer a woman with hurdy gurdy; around, sprigs of flowers. Mark, crossed swords and three dots in blue. (Pl. VII., fig. 98.) Diam. 2¾ in. and 5¼ in.

274. WEESP. PAIR OF SALT CELLARS, in the form of Cupids, seated on rocks holding shells; painted in colours. Mark, crossed swords and three dots in blue. H 4¼ in.

275. WEESP. (?) CUP AND SAUCER, canary yellow with gilt wreath borders. Mark on saucer, L. M. W. in red (Pl. VII., fig. 99.) Quoted in Chaffers, p. 506. Diam. 3¼ in. and 5¼ in.

LUXEMBURG.

A pottery was established in 1767 at Sept Fontaines, near Luxemburg, by the brothers Boch, which still exists. Porcelain is said to have been made there, and from the similarity of the mark, LB combined, to Boch's known mark on faïence, the porcelain so marked has been commonly assigned to this place. It is possible, however, that these specimens were made at Limbach in Thuringia, as they resemble the works of that district. A set of figures representing the seasons is reproduced in Chaffers, Keramic Gallery, Plate cxxxi.

276. LUXEMBURG (?) TEAPOT AND COVER, with moulded basket-work round upper part, painted with landscapes in lilac; raised flower on cover; spout repaired with metal. Mark, LB. conjoined in lilac over glaze. H. 4¼ in.

There is a great similarity between this specimen and No. 235 attributed to Limbach, and they may both belong to that factory.

277. LUXEMBURG (?) TWO FIGURES from a set of the Seasons, Autumn and Winter, painted in colours; the former with a basket of fruits, the latter with a brazier. Mark, LB conjoined over glaze in lilac. (Pl. VII., fig. 100.) H. 5 in.

The Hague.

A porcelain manufactory was established here in 1775 with the help of a German named Leichner, or Lynker, but the works ceased in 1785 or 1786. The mark is a stork holding a fish in its mouth, the emblem of the town. Some of the specimens are of soft paste, and it is said that the soft paste of Tournay was brought here in the white and decorated at the Hague.

278. The Hague. Cup and Saucer, painted in colours with bunches of flowers. Mark, a stork in blue under glaze. Diam. 3 in. and 5 in.

279. The Hague. Plate, apparently soft paste, painted in colours with gilding; in the centre a landscape with birds, blue border with laurel in gold. Mark, in brownish red N° 5. (Pl. VII., fig. 102.) Diam. 7¾ in.

280. The Hague. Plate, soft paste, the edge moulded in gadroons, and ornamented with gold scale pattern on blue, alternating with pink festoons. In the centre two pheasants in colours, one on a plinth inscribed $\frac{S \cdot HAGE}{1777}$ Mark, a stork in blue over glaze. Diam. 8¼ in.

281. The Hague. Deep Plate, soft paste, the edge moulded in gadroons and ornamented with gold scale pattern on blue, alternating with festoons of flowers. In the centre a duck and hen. Mark, a stork in blue. (Pl. VII., fig. 101.) Diam. 9¼ in.

Oude Loosdrecht.

This establishment was started by an ecclesiastic of the name of Moll, at Oude Loosdrecht, between Amsterdam and Utrecht, shortly after the Weesp factory came to an end. Moll died in 1782, when the factory was removed to Oude Amstel. The mark was M : OL.

282. Loosdrecht. Pair of Flask-shaped Vases of a dead white, painted with slight landscape designs in light red. Mark, M : O L in red and A 2 incised. H. 4½ in.

283. Loosdrecht. Pair of Scallop Shells touched with lilac. Mark, M : O L in blue under glaze. W. 5 in.

284. Loosdrecht. Oval Panel from a large dish, painted in colours with an encampment of artillery, the figures in the costume of the early 17th century; signed N : Wicart Fecit. On the back "Graave. *Belegerd, door Prins Maurits in't Iaar 1602.*" Marks, M : O L=in blue, with M : O L and L 48 incised. (Pl. VII., fig. 103) W. inside frame 12¾ in.

AMSTEL.

On the death of Moll, the manager of the works at Loosdrecht, in 1782, the factory was removed to Oude Amstel, near Amsterdam, but it only lasted till the close of the 18th century. Another factory was founded at Nieuwe Amstel, which, however had but a short existence. The mark is *Amstel*.

285. AMSTEL. CYLINDRICAL CUP AND SAUCER, painted in colours with landscapes; on the cup a boar, on the saucer a stag. Mark, *Amstel* in blue under glaze. (Pl. VII., fig. 104.) Diam. 2¼ in., 5¼ in.

286. AMSTEL. CYLINDRICAL CUP AND SAUCER, painted in colours with a landscape on each; borders of gold loops. Mark, *Amstel* over glaze in grey. Diam. 2¼ in., 5 in.

ROTTERDAM.

There is no evidence of a manufactory of porcelain here, and the specimen exhibited may have been made elsewhere, and only painted and decorated with gilding at Rotterdam.

287. ROTTERDAM. OVIFORM VASE, with two lions' heads as handles, painted in black with gilding; on each side a view with ruins; on the lower part large leaves with gilt details between them; gilt foot. Mark, in dark grey under glaze, *F. L. S.*; under the foot a gilt panel on which is scratched, *A Rotterdam. W. M. 1812.* (Pl. VII., fig. 105.) H. 9¼ in.

DANISH PORCELAIN.

COPENHAGEN.

After some abortive attempts to start a manufactory of porcelain at Copenhagen, a Frenchman named Louis Fournier commenced in 1760 to make soft paste porcelain with considerable success, and collected round him a few painters of note. The works, however, seem to have come to an end in 1768, so that the specimens of this ware are not common. In the Rosenborg Palace at Copenhagen are a few small pieces, but none of them equal to those now exhibited. The mark was F. 5, the initials of King Frederick V., either in gold or blue.

In 1772 the well-known factory of hard paste porcelain was started under a chemist, F. H. Müller, who obtained the clay from the island of Bornholm. Good painters were

obtained, including three from Meissen, one of them being F. A. Schlegel, but the financial success was not great. In 1779 it became a royal factory, and so continues to this day. The mark is three wavy lines, indicating the three belts of sea that divide the islands of Zealand and Fünen from Jutland.

For Danish porcelain see "Danske Fajence og Porcellains-maerker," by Camillus Nyrop. Copenhagen, 1881.

288. COPENHAGEN. VASE, painted in colours with gilding; two acanthus handles, from which hang festoons of flowers in full relief; the lip, handles, and foot, coloured turquoise. Mark, F 5 in gold. H. 6¼ in.

289. COPENHAGEN. COFFEE-POT AND COVER, richly painted in colours with gilding; on the sides two medallions, one representing the parting of Orpheus and Eurydice, the other an empty throne (? Pluto's); lobed borders of Rose Du Barry and garlands of flowers. Mark, F. 5 in blue over glaze. This is repeated in gold under the spout, showing that it was made for the King, Frederick V. (1746–66.) Bohn Collection. H. 7¼ in.

290. COPENHAGEN. SUCRIER AND COVER of the same service as the coffee pot No. 289. It has also two panels, one with a young woman sacrificing beside the dead body of a man (? Medea), on the other with group of objects, cauldron, hour glass, books, &c.; borders of Rose Du Barry, with gilding and flowers in colours. Mark, F. 5 in blue over the glaze. (Pl. VIII., fig. 106.) Bohn Collection. H. 4¼ in.

291. COPENHAGEN. OVAL SNUFF BOX, painted in colours with gilding; inside the lid a view of Dresden; on cover, an oval medallion of pale yellow with initials, A W F; this is supported by a seated female (Friendship), who is holding up an ivy garland, held at the other end by Cupid, who is picking roses with his other hand; on the sides four oval medallions; one with Apollo playing on the harp and reclining naked on clouds; in each of the others three of the Muses; borders in white and grey on a chocolate ground; underneath, in a landscape a female (Gratitude) pouring libations on a flaming altar. Very careful painting. Gold mounts. Bernal Collection, 3,677. H. 1½ in., L. 3¼ in.

This specimen was accompanied by a MS. description in Danish, and a translation into German. It was probably painted by one of the artists who came from Meissen, for instance, F. A. Schlegel.

292. COPENHAGEN. OVAL SNUFF BOX, painted in colours; outside, panels with figures in landscapes; purple scale ground; inside, bust of a general with riband, star, and order. Mark inside, three wavy lines in blue. Silver gilt mounts. L. 2¾ in.

293. COPENHAGEN. CYLINDRICAL TANKARD, painted in colours: in front branches of oak and laurel enclosing initials A F in cypher, on each side a bunch of flowers; broad borders of gilding with a wreath of flowers on each. Silver gilt lid. Mark (under handle), three wavy lines in blue. H. 5¼ in.

294. COPENHAGEN. COFFEE-POT AND COVERED SUCRIER, painted with landscapes pencilled in black, and gilt festoons as borders; raised flowers on lids. Mark, three wavy lines in blue. (Pl. VIII., fig. 107.) H. of coffee-pot, 6¼ in.; h. of sugar basin, 4¼ in.

295. COPENHAGEN. OVAL MEDALLION, a silhouette in black of a gentleman; on the other side Justice with a sword, column, &c. in grey. Diam. 1¼ in. × 1¼ in.

296. COPENHAGEN (?) CUP AND SAUCER, very rudely painted with flowers in pink, of a bad Chinese pattern. Mark, a cross in blue under glaze. (Pl. VIII., fig. 108.) Diam. 3 in., 5¼ in.

SWEDISH PORCELAIN.

MARIEBERG.

The Swedish potteries at Rorstrand and Marieberg produced a considerable quantity of good faïence of an ornamental character. At Marieberg porcelain was also made, but to no great extent. It seems to consist of three varieties: 1. Soft paste, very like Mennecy, marked with MB combined. 2. Hard paste, with the three crowns of Sweden, the initials of the place, and letters believed to indicate the artists or directors. 3. A hybrid porcelain marked with the three crowns, and the emblem of the royal house of Vasa. See "Rorstrand et Marieberg," by G. H. Stråle. Stockholm, 1872.

297. MARIEBERG. CUSTARD CUP AND COVER, moulded in gadrooned ribs, and painted in colours with bunches of flowers, in French style. Mark incised, M B combined. (Pl. VIII., fig. 109.) H. 3¼ in.

298. MARIEBERG. PAIR OF CUSTARD CUPS AND COVERS, with minute wavy fluting, gilt rims, and handles, raised fruit on covers. Marks in blue under glaze, on one M B and F, on the other M B and S, each under three crowns. (Pl. VIII., figs. 110, 111.) H. 3 in.

299. MARIEBERG. CUSTARD CUP AND COVER, moulded in gadroons and painted in colours with roses; gilt acanthus borders. Mark, three crowns over the Vasa emblem in pink. (Pl. VIII., fig. 112.) H. 3¼ in.

RUSSIAN PORCELAIN.

St. Petersburg.

This Imperial factory was established about 1745 by the Empress Elizabeth, but was greatly extended by Catherine II. As might be expected, the products were of good quality and highly decorated. The only mark seems to have been the initial of the sovereign.

300. St. Petersburg. Covered Cup and Saucer; grey bleu ground with gilding; on each a panel with pastoral scene. Mark, E II. in blue, under glaze. (Catherine II. 1742–1796.) (Pl. VIII., fig. 113.) Diam. 3¼ in. and 5¼ in.

301. St. Petersburg. Saucer-shaped Dish, with wavy edge, at side basketwork in slight relief; painted in colours with bunch of flowers in centre and three at the sides. Marks, E II in blue under glaze, and a star and II : K. in lilac. (Pl. VIII., fig. 114.) Quoted in Chaffers, p. 515. Diam. 8¼ in.

302. St. Petersburg. Cup with straight sides, decorated in gold with slight colours; trellis border, festoons in lake and go'd. Mark E II. in blue and a star in gold. Diam. 3 in.

303. St. Petersburg. Plate, painted in colours with gilding; in the centre, a medallion enclosing a view of the Temple of Concord, as indicated by a French inscription at the back; border, a broad gilt band and wreaths of flowers in colours interrupted by three canary-coloured panels, on each of which is a medallion with a building in grey on a chocolate ground. Mark, Π crowned in blue under glaze (Emperor Paul, 1796–1801.) (Pl. VIII., fig. 115.) Diam. 9¼ in.

This, and the next two, formed part of the service presented by the Emperor Alexander I. to his sister Catherine, Queen of Würtemberg.

304. St. Petersburg. Dish, painted in colours with gilding; in the centre a medallion enclosing a view of the lake in the Villa Borghese, as indicated by an Italian inscription on the back; border, a broad gilt band and wreaths of flowers interrupted by three panels with camaïeu medallions on chocolate ground. Mark, A crowned in blue (Alexander I., 1801–1825.) Diam. 15¼ in.

305. St. Petersburg. Soup Plate, painted in colours with gilding; in the centre a medallion enclosing a view of the port and mole of Girgenti, as indicated by a French inscription on the back; border, a broad gilt band, wreaths of flowers in colours interrupted by three canary

coloured panels, on each of which is a medallion with a building in grey on a chocolate ground. Mark in blue under glaze, A 1 crowned (Alexander I.) (Pl. VIII., fig 116.) Diam. 9¼ in.

Moscow.

Two factories of no great importance were established here. In 1780 an Englishman named Gardner started a factory, of which the pieces were marked with his name. A later factory was conducted by A. Popoff, whose initials in Russian letters appear on the specimens. At both these factories clever figures of peasants, &c. were made.

306. Moscow. STATUETTE, coloured, of a "Bouchar" in national dress; a cap in his right hand and a staff in his left; label in front with the name of tribe in Latin letters, on the back in Russian letters. Mark engraved H: 11. H. 8¼ in.

307. Moscow. STATUETTE, coloured, of a "Femme de Cosaque" in national dress, holding in her right hand grapes, the left hand lost. Label in front with the name of tribe in Latin letters, on back in Russian letters. H. 8¼ in.

308. Moscow. STATUETTE of a Russian peasant dancing; coloured; he holds up in left hand his cap. Mark in blue, A П in monogram. (A. Popoff.) (Pl. VIII., fig. 117.) H. 8¼ in.

309. Moscow. STATUETTE of a female peasant dancing; coloured; right arm set akimbo; left raised. Mark in blue, A П in monogram. (A. Popoff.) H. 7¼ in.

310. Moscow. STATUETTE of a young girl, in black bodice, grey skirt and white figured apron, holding a basket of fruit. Mark G in blue. (Gardner.) (Pl. VIII., fig. 118.) H. 8 in.

311. Moscow. STATUETTE in biscuit of a Russian peasant breaking the ice with an iron shod stick; beside him a water bucket and scoop on a sledge; oval stand; tinted surface. Marks printed in red, imperial eagle with initial of Alexander II., beneath that the inscription ФАБРИКА · ГАРДНЕРЪ ВЪ МОСКВѢ in an oval enclosing a figure of St. George; and impressed the name ГАРДНЕРЪ and a figure of St. George. (Pl. VIII., fig. 119.) H 10¼ in.

Korzec.

About 1803 a factory of hard paste was founded at Korzec or Korest, in Volhynia, by Merault, a Sèvres painter, where porcelain of a good quality with fine gilding was made, and there seems to be still a factory at the place. The mark was a triangle enclosing a human eye, as may be seen from a fine specimen formerly in the Franks and Staniforth Collections, represented in Chaffers, Keramic Gallery, Plate cxlviii. The name also occurs beneath the triangle.

311A. Korzec. Cylindrical Cup and Saucer of French form, rather coarsely painted in colours with bunches of flowers. Mark, a triangle enclosing a human eye; below which "Korzec," with 9 on the cup, and 6 on the saucer all painted in red over glaze, and 8 incised. (Pl. VIII. fig., 119*). Diam. 2¼ in. and 5½ in.

Baranowka.

At this place, also in Volhynia, a small factory existed, in which the porcelain clay found in the neighbourhood was employed. The mark was the name of the place.

312. Baranowka. Milk Jug, painted in sepia touched with gold with two bunches of flowers; on the bottom in sepia Baranowka, 11. (Pl. VIII., fig. 120.) Quoted in Chaffers, p. 518. H. 5 in.

BELGIAN PORCELAIN.

Tournay.

This important manufactory of soft paste porcelain owes its existence to the energy of François Joseph Peterinck, a native of Lille, who, in 1750, obtained possession of some ceramic works established by Carpentier, and obtained the assistance of the magistrates of the town, as well as privileges from the Government. He seems to have directed the establishment during the whole period that it produced porcelain of any note; and he died in 1799 at the age of 80. The works still exist, but have become of an utilitarian character.

The marks were at first a tower, derived from the arms of the town. Later on we find two swords in saltire with small crosses, which also formed the arms of Peterinck.

An account of the factory was published by M. Eugène Soil, "Recherches sur les anciennes porcelaines de Tournay." Paris and Tournay, 1883.

313. TOURNAY. SMALL CUP AND SAUCER, reeded outside and delicately painted in colours with gilding; inside cup a shepherd and shepherdess with dog; in the saucer the same figures with boy and animals, and ruin. Mark, a tower in gold. (Pl. IX., fig. 121.) Diam. 2¼ and 4 in.

314. TOURNAY. DEEP PLATE, with edge gadrooned and moulded in basket work, painted in colours, with a bunch of flowers in the bottom, and four smaller ones on the edge. Mark, a tower and G in red. (Pl. IX., fig. 122.) Diam. 9¼ in.

315. TOURNAY. PLATE, painted entirely in blue; clasped hands issuing from clouds; in the centre a flaming heart pierced by arrows between cyphers M N and A G; border of flowers. Mark, crossed swords and three crosses in blue. (Pl. IX., fig. 123.) Diam. 9½ in.

316. TOURNAY. TREFOIL SALT CELLAR, with three divisions and overarching handle in openwork; bleu du roi border with rich gilding, with panels containing birds in colours. Mark, crossed swords and four crosses in gold. (Pl. IX., fig. 124.) H. 4¼ in.

317. TOURNAY (?) PLATE, with gadrooned border painted in pale colours with gilding; on the border pink diaper and flowers; in the centre a landscape with a building and figures. Diam. 9¼ in.

318. TOURNAY (?) PLATE, with gadrooned border with diaper panels in dull pink alternating with bunches of flowers in colours; in the centre a landscape with a house and a bridge. Mark, a line with two bars across it in dull pink. (Pl. IX., fig. 125) Diam. 9¼ in.

BRUSSELS.

Towards the end of the last century a factory of hard porcelain was established here by L. Cretté, of which a specimen, dated 1791, is in the collection. The mark was his name or initials, as well as EB combined. B with a crown has also been ascribed to Brussels, but is more probably Thuringian.

319. BRUSSELS. CYLINDRICAL CUP AND SAUCER, painted in colours with gilding; on each a circular panel of flowers and a band of flowers; blue borders with gilding. Mark, "L. Cretté" in red. Diam. 2¼ in. and 5 in.

320. BRUSSELS. MILK POT, painted in colours; in the front a medallion with a landscape with a fox attacking a duck's nest; borders of dark blue and gold. Staniforth Collection. Chaffers' Keramic Gallery, pl. cxxvi. Mark, "L. Cretté, Bruxelles rue d'Aremberg, 1791" in red. (Pl. IX., fig. 126.) H. 6 in.

321. BRUSSELS. ELONGATED QUATREFOIL TRAY, painted in colours with gilt lines; from the sides proceed garlands of flowers; in the centre a flower sprig. Mark, "L. c." in brown over glaze. (Pl. IX., fig. 127.) Diam. 13¼ in. × 10¼ in.

322. BRUSSELS (?) CYLINDRICAL CUP AND SAUCER, painted in colours; on each a bird on a branch; gilt edges. Mark, E B combined, in brown over glaze. (Pl. IX., fig 128.) Diam. 2⅛ in. and 5¼ in.

SWISS PORCELAIN.

ZÜRICH.

A manufactory was established in the neighbourhood of Zürich in 1763, by Heidegger and Korrodi, with the help of a workman, Spengler, from Höchst. Solomon Gessner was one of the painters, and J. V. Sonnenschein a figure modeller. It produced some excellent services and figures, as may be seen in the large collection formed by Mr. Angst of Zürich, H.B.M. Consul-General for Switzerland, who has given an account of the factory in the Catalogue of the Exhibition at Zürich, in 1883. The works came to an end, as far as porcelain was concerned, in 1800. The mark was Z.

323. ZÜRICH. CUP AND SAUCER, painted in colours with landscapes; border of gilt scallops. Mark, Z in blue with two dots and X 27 and 2 N incised. (Pl. IX., fig. 129.) Diam. 3 in. and 5¼ in.

324. ZÜRICH. SUCRIER AND COVER, pencilled with landscapes and lake scenes in black. Mark, Z in blue and D incised. Diam. 4⅛ in.

NYON.

At Nyon, on the lake of Geneva, a factory was founded by a Frenchman named Maubrée, and in the French style. The works were at one time directed by Robillard, from the Royal Factory at Sèvres, whose removal to Nyon gave great offence to the French Government. It lasted till 1813 when it was turned into an ordinary pottery. The mark is a fish in blue. Some of the specimens seem to have been decorated at Geneva. Chaffers speaks of another factory at Nyon directed by L. Genese, of which nothing is known.

325. NYON. CUP AND SAUCER, painted in delicate colours with pastoral trophies, doves, garlands, &c.; borders, festoons in gold. Mark, the fish in blue. Diam. 3⅛ in. and 5⅛ in.

326. NYON. TWO-HANDLED CHOCOLATE CUP WITH COVER AND "TREMBLEUSE" SAUCER; sprigs of flowers in colours on maroon ground; rich gilding. Mark, the fish in blue. (Pl. IX., fig. 130.) Diam. 3¾ in. and 6¼ in.

327. NYON. TWO-HANDLED CHOCOLATE CUP WITH COVER, AND "TREMBLEUSE" SAUCER; on the cup a camaïeu medallion portrait of an old gentlemen; on the cover J. v. G. in cypher; gilt festoons and borders. Mark, the fish in blue. Staniforth Collection. Chaffers' Keramic Gallery, pl. cxxvi. Diam. 3¼ in. and 6 in.

328. GENEVA. CYLINDRICAL CUP AND SAUCER; on the cup is painted a Swiss peasant girl with a lamb; inside gilt; on the saucer radiating pattern in gold, and broad gold border. Mark on saucer in gold, "P. M. Genève." (Pl. IX., fig. 131.) Diam. 2¼ in. and 4¾ in.

As no porcelain is known to have been made at Geneva it is probable that this was made at Nyon and only painted at Geneva.

FRANCE.

The porcelain of France consisted of soft paste, chiefly the earlier specimens, and hard paste, which is now generally made. On the whole subject it would be well to consult a handbook issued by the South Kensington Museum, "French Pottery," by Paul Gasnault and Edouard Garnier. London, 1884. The development of the porcelain industry of France was at one time greatly hampered by the exclusive privileges of the Royal Factory.

EARLY FACTORIES OF SOFT PASTE.

Putting aside the disputed claims of Rouen, Passy, &c., we may consider the first true factory of soft paste to have been established at Saint Cloud, not later than 1695. In 1698 the English traveller, Martin Lister, visited the place, and found the works in full activity. Chicanneau appears to have been one of the first makers. Most of the pieces seem to have been only painted in blue, but colours were also used in copies of Japanese designs. The earliest mark is considered to have been the sun, the favourite emblem of Louis XIV. We also find S. C., the initials of the place, with T., indicating Henri Trou, who had married the widow of Chicanneau. The factory came to an end in 1773 in consequence of a disastrous fire.

Next in date is the soft porcelain of Lille, about which little seems to be known. It was founded by Barthélémy Dorez in 1711, and is supposed to have lasted till 1730. It is believed to

have been marked with LL or L. For this factory see "Histoire de la Céramique Lilloise," by Jules Houdoy. Paris, 1869.

The factory at Chantilly was founded in 1725 by Ciquaire Ciron, under the Prince de Condé, and the earlier specimens are mostly decorated in the Kakiyemon style of Japanese porcelain, of which the Prince had a considerable collection. Some of the porcelain is more opaque looking than that of other factories. It lasted till the French Revolution. An unsuccessful attempt was made to revive it by an Englishman named Potter. The mark was a bugle horn.

At Mennecy, in the Ile de France, the Duc de Villeroy established a factory in 1735, which became an important one, and of which specimens are numerous. It produced services and figures, as well as many bonbonnières and fancy objects. The mark is D. V. in allusion to the patron. The factory lasted till 1775, when it was removed to Bourg la Reine, of which the mark was B R incised.

The making of soft paste at Sceaux, Ile de France, commenced about 1753, the previous products of the factory having been faïence of a fine quality, and the Duc de Penthièvre, the owner of the neighbouring castle, became the patron. The mark is S. X. incised, the first and last letters of the name. See "Les anciennes fabriques de faience et de porcelaine de l'arrondissement de Sceaux," by Dr. Thore. Paris, 1868.

In 1784 a factory of soft porcelain was started at Arras, to compete with the neighbouring factory at Tournay. This was by the Demoiselles Delesseur, supported by M. de Calonne, but the factory was not successful and lasted but a few years. The usual mark is AR. See "Le Refuge d'Étrun et la Manufacture de porcelaines d'Arras," by Louis Cavrois. Arras, 1877. There are modern imitations of this porcelain.

329. SAINT CLOUD. CIRCULAR SALT CELLAR, with fluted edges, painted in blue with stiff designs. Mark, the sun with rays, in blue. H. 1¼ in., Diam. 3¼ in.

330. SAINT CLOUD. CIRCULAR SALT CELLAR, with fluted edges; painted in blue with formal designs. Mark, the sun with rays, in blue. (Pl. IX., fig. 132.) Diam. 3¼ in.

331. SAINT CLOUD. CUP AND "TREMBLEUSE" SAUCER; lower part of cup and a band round the socket of saucer reeded; band round both painted in blue with stiff arabesques. Mark, the sun with rays, in blue. Diam. 3 in. and 4¾ in.

332. SAINT CLOUD. TALL EGG-CUP, with reeded body and foot, painted in blue with formal borders. H. 3¼ in.

333. SAINT CLOUD. SALT CELLAR (?), consisting of a circular centre, from which project three lobes to contain salt and other condiments; upon it a cover of the same form which turns on a pivot, so as to expose the contents; on

the top a flower as knob; painted in blue with stiff scrollwork. H. 3¼ in., W. 5¼ in.

The same form occurs in Rouen faïence; *see* Garnier, p. 293, where it is called *boite à épices*.

334. SAINT CLOUD. STICK HANDLE, painted in blue with a formal pattern. H. 1¼ in.

335. SAINT CLOUD. CYLINDRICAL POT AND COVER, with stiff arabesques in blue. Mark, I between three crosses in blue under glaze. (Pl. IX., fig. 134.) H. 3¼ in., Diam. 3¼ in.

336. SAINT CLOUD. CUP AND "TREMBLEUSE" SAUCER; the inside of saucer and outside of cup reeded; borders painted in blue with stiff arabesques. Marks in blue on cup, S. 4 (Pl. IX., fig. 135); on saucer S C. Diam. 2¾ in. and 4¼ in. T

337. SAINT CLOUD. CUP, painted in blue with flowers growing 4 out of rocks in the Chinese style. Mark, S C in blue. T (Pl. IX., fig. 133.) Diam. 3¼ in.

338. SAINT CLOUD. CUP AND "TREMBLEUSE" SAUCER, moulded in foliations and painted in colours with formal plants in Japanese (Kakiyemon) style. Diam. 2¾ in. and 5 in.

339. SAINT CLOUD. SAUCER, the edge moulded in foliations painted in colours with gilding, with formal chrysanthemums, &c. in Japanese (Kakiyemon) style. Diam. 5¾ in.

340. SAINT CLOUD. SEAU of plain white with ornament in relief; reeded border and base; formal flowers on the 4 sides; mask handles. Mark, S C incised. H. 5 in., Diam. 5 in. T

341. SAINT CLOUD. SUCRIER AND COVER, plain white with raised ornaments, flowers of the Chinese prunus. H. 4 in., Diam. 3¾ in.

342. SAINT CLOUD. CYLINDRICAL POT AND COVER, with scale pattern moulded in relief; perhaps what Horace Walpole called "quilted." H. 2¾ in., Diam. 2 in.

343. SAINT CLOUD. SIXFOIL SAUCER with trembleuse centre: on the edges three groups of flowers in relief; plain white. Diam. 5¼ in.

344. SAINT CLOUD. PAIR OF CYLINDRICAL TOILET POTS AND COVERS ornamented with appliqué ornaments in thin gold touched with green enamel; round the body of each detached groups of dancing figures, trees, &c; on the cover three fanciful frames enclosing medallions with portraits; silver gilt mounts. H. 2¾ in.

345. SAINT CLOUD. SHAPED BONBONNIÈRE, ornamented with appliqué ornaments in thin gold touched with green enamel; on the cover a Chinese scene, boy with bird, squirrel, &c.; round the sides formal branches, and medallion portraits in frames from the same dies as those on No. 344. Silver gilt mount with the Paris stamp of 1733-34. L. 3¼ in.

346. LILLE (?) PLATE, with wavy edge; gadroon border with band of basketwork near edge; painted in dark blue under glaze with detached flowers. Mark, L. in blue under glaze and *A* incised. (Pl. IX., fig. 136.) Diam. 8¼ in.

346A. LILLE (?) CUSTARD CUP AND COVER, decorated in blue and gold. On the front an oval medallion pendent from a ribbon, on which a basket in raised gold; borders of blue lines entwined with gold; gilt fruit as nob. Mark, *L* inci-ed. H. 3¼ in.

From the colouring this may well be a specimen of the soft paste made at Lille, which seems to be borne out by the mark. The gold decoration resembles some of the rarer specimens of Arras.

347. CHANTILLY. CUP, painted in colours, in imitation of Japanese (Kakiyemon) style, with a fan-shaped panel of Japanese flowers, and the *Paulownia imperialis*. Mark, a hunting horn in red. (Pl. IX., fig. 137.) Diam. 3 in.

348. CHANTILLY. CUSTARD CUP AND COVER with handle, spirally fluted, painted in blue under glaze with sprigs. Mark, a hunting horn in blue. H. 3¼ in.

349. CHANTILLY. BONBONNIÈRE, circular, painted in colours in Japanese (Kakiyemon) style with formal flowers; silver mount. Diam. 2¼ in.

350. CHANTILLY. DISH, with rich yellow ground, delicately painted in blue; in the centre a hawking party; around four panels, with game; gilt borders. Mark a hunting horn and P in gold. (Pl. IX., fig. 138.) Diam. 12 in.

351. CHANTILLY. KNIFE AND FORK with porcelain handles, painted in colours in Japanese (Kakiyemon) style. On the knife blade is stamped BERNADO. L. of knife 9¼ in., of fork, 6¾ in.

352. CHANTILLY. STICK HANDLE in the form of a hook, painted in colours; boy with a magpie; below a motto "Il a trouvé la pie au nie"; on the end flowers. H. 2¼ in.

353. CHANTILLY. STICK HANDLE in the form of a hook, painted in colours; a man pointing upwards; below a motto "Ta maitresse tes fidel, vie content"; on the end flowers. H. 2¼ in.

354. MENNECY. TALL EGG-CUP; with ribbed body; the edges painted in blue with formal borders. Mark D.V. in blue, under glaze. (Pl. X., fig. 139.) H. 3¾ in.

355. MENNECY. SALT CELLAR in the form of a shell upon rocks; the inside painted in colours with roses, &c.; pink edges. Mark D.V. and 2, incised. (Pl. X., fig. 140.) W. 4¼ in.

356. MENNECY. SHAPED VASE AND COVER, moulded in lobes, and painted in colours with gilding; on one side a rococo medallion with two Cupids; on the other roses, &c. The shoulders and cover pierced with sixfoils, on the latter a pink flower in relief. Mark D.V., incised. H. 6¼ in.

357. MENNECY. PAIR OF SMALL VASES on quadrangular pedestals, painted with flowers in colours; lilac rim. Mark D.V.L., incised. H. 3¼ in.

358. MENNECY. CYLINDRICAL POT AND COVER, painted with bunches of roses and other flowers; a rose in full relief on the cover. Mark D.V., incised. H. 5¾ in.

359. MENNECY (?) PAIR OF CYLINDRICAL POTS AND COVERS, plain white; the body of each moulded in the form of a boar's body, the cover representing the head. Mark D. C. O., incised. (Pl. X., fig. 142.) H. 9 in.

These two pots have an original leather case in the form of a pile of books lettered "Bail des Fermes," tomes I.–VIII.

360. MENNECY. FIGURE of a bagpiper, plain white. He is dressed in a wide brimmed hat and a loose cloak. H. 9½ in.

Copied from an engraving by J. Dumont le Rom, 1739, where the piper is working marionettes with his foot.

361. MENNECY. PAIR OF GROUPS, plain white, each representing two juvenile musicians playing violoncello, drum and flute, the fourth holding a bagpipe (?) and a book. Mark on one D. V. f., incised. (Pl. X, fig. 141.) H. 7¼ in., 7 in.

362. MENNECY. GROUP in plain white; a young man in three-cornered hat seated with young woman holding a pitcher; he has a cup in his hand. On the bottom LOUIS, incised in large letters. H. 5¼ in.

There was a sculptor named Jean Louis, who had come from Strassburg to Sceaux and thence to Orleans. *See* Jacquemart, p. 515.

363. MENNECY. GROUP in plain white; a young man with a spade seated with a young woman holding a bucket of fruit. On the bottom Pierre Renau, incised. H. 5¼ in.

364. FRENCH (Mennecy?) GROUP in plain white; a young man and woman seated upon an openwork scroll base; he holds a basket of flowers; she has flowers in her lap. H. 9½ in.

365. BOURG-LA-REINE. CUSTARD CUP AND COVER, painted in colours with flowers; lilac edges; fruit on cover. Mark B R, incised. (Pl. X., fig. 143.) H. 3¼ in.

366. BOURG-LA-REINE. CYLINDRICAL POT AND COVER, rudely painted in blue with isolated flower. Mark B R, incised. H. 3 in., Diam. 2½ in.

367. SCEAUX. CUSTARD CUP AND COVER, painted in colours with flowers; lilac rims; fruit on cover. Mark S. X, incised. H. 3¼ in.

368. SCEAUX. CUP AND SAUCER, painted in colours with birds; lilac edge. Mark on cup only, S. X, incised. (Pl. X., fig. 144.) Diam. 2½ in., 5 in.

369. ARRAS. SEAU with two handles, dark blue decoration; a line with trailing festoons round it; A B in monogram on each side. Mark A R, in blue under glaze. H. 3¼ in., Diam. 4 in.

370. ARRAS. SAUCER with a border of wavy pattern in blue under glaze; blue line and scalloped line round edge. Mark AR. 1 in blue under glaze, and N incised. (Pl. X., fig. 145.) Diam. 5 in.

371. ARRAS. SAUCER painted round the sides with a blue trailing pattern; edge of a plain line and a scalloped line. Mark AA in blue under glaze, and CS scratched. (Pl. X., fig. 146.) Diam. 5 in.

VINCENNES AND SÈVRES.

The history of this famous establishment, the most renowned, and perhaps the most important in Europe, is so well known, and has been so fully described that few words are necessary concerning it. After some unsuccessful attempts the works were established at Vincennes, under Charles Adam. In 1753 the King of France became the owner of a third, and the factory became "Manufa ture royale de porcelaine de France." In 1756, for want of space, the works were transferred to Sèvres, and in 1759 the King became sole owner. About 1768 the making of hard porcelain was introduced, but the two kinds were made simultaneously till the end of the century. Then, unfortunately, the soft paste was given up. The works were in jeopardy during the French Revolution, but were ultimately maintained, and are now one of the glories of Europe.

The mark from the beginning was the royal cypher, the double L. In 1753 a letter was employed to denote the year, commencing with A and ending in 1776 with Z. Then a double letter AA commenced in 1777, ending with RR in 1793.

In that year the royal cypher was replaced by R. F. (République Française), with various signs up to 1817. From 1804 to 1809 a stencilled mark was in use, "M. Imp^le de Sevres," and subsequently other marks according to the changes of government. One of the peculiarities of the Sèvres marks is that signs or initials were commonly employed to indicate the names or initials of the painters and gilders, tables of which are given in most books on the subject. Of the works on this celebrated factory perhaps the most important is "The Soft Porcelain of Sèvres," by Edouard Garnier, London, 1892, with excellent coloured illustrations.

372. VINCENNES. LEAF-SHAPED SAUCE BOAT, the end moulded to represent shells; coarsely painted in colours with a peony, &c. On the bottom TAVNAY in red. (Pl. X., fig. 147.) L. 6¼ in.

Taunay is given in the list of painters at Sèvres in 1750.

373. VINCENNES. THICK BOWL, painted in colours; outside small bunches of flowers; on the inner edge a formal border in lilac; gilt edges. Mark double L and a dot in blue. Diam. 6¼ in.

374. VINCENNES. OCTAGONAL CUP AND SAUCER, painted in colours with detached sprigs of corn flowers, pinks, &c., and insects; brown edges. Mark, double L and three dots in blue and C incised. Diam. 3 in., 5⅛ in.

375. VINCENNES. PLATE, the edge moulded in basket work in twelve divisions; in the centre a landscape with water painted in lake. Mark, double L accompanied by dots. (Pl. X., fig. 149.) Diam. 9 in.

376. VINCENNES. VASE of simple form and decoration; painted in colours with groups of flowers. Mark in blue, double L enclosing a dot. H. 4⅛ in.

377. VINCENNES. VASE with oviform body and cover; bleu du roi ground; on the sides two white panels with birds in gold; on the foot and on the cover two similar smaller panels; borders and single birds in burnished gold. Mark in gold double L enclosing a dot. (Pl. X., fig. 148.) H. 9¼ in.

378. VINCENNES. CUP AND SAUCER, with bleu du roi ground; on each a white medallion enclosing two birds, and surrounded by floral borders, all in rich gold. Mark, double L in blue that on the cup enclosing A. (1753). Diam. 2⅛ in., 5⅛ in.

379. VINCENNES. OCTAGONAL CUP AND SAUCER, with branches of prunus moulded in relief; in the spaces sprigs of flowers painted in blue; gilt edges. Mark, in blue, double L enclosing A (1753), below an H, (Pl. X., fig. 150), and in addition, on saucer, L and JI incised. (Pl. X., fig. 151.) Diam. 3¼ in., 6 in.

380. SÈVRES. TWO CUPS with handles, painted in blue; flowers twining round a horizontal line; gilt edge. Mark in blue, double L enclosing G (1759) and the mark of the painter Catrice. Diam. 2 in.

From Lady Mary Fox's Collection, and formerly in the possession of King William IV.

381. SÈVRES. CUP AND SAUCER, painted in colours, with gilding. On the cup two, on the saucer three, oval medallions containing busts in camaïeu on brown ground, the medallions connected by laurel wreaths tied with blue ribbon; the ground covered with thick parallel lines of gilding. In the centre of saucer military trophy in camaïeu. Diam. 2¼ in., 6¼ in.

382. SÈVRES. OVAL TRAY with wavy outline, painted with detached bouquets and flowers in colours, gilt edge. Mark, double L enclosing u (1772), Ch (Chabry) and B D the mark of the painter Baudouin. Diam. 9¾ in. × 6¾ in.

383. SÈVRES. SAUCER, delicately painted in black; in the centre musical trophy with two doves; around these straggling branches with a bird in the centre of each; gilt edge. On the back is inscribed "Levé feu d'or. Teinte faite en Juillet 1786." (Pl. X., fig. 152.) Diam. 3⅛ in.

384. SÈVRES. OBLONG TUREEN, with stand in one piece, and cover, painted in colours, with a border of small vases of flowers, between which are bunches of pink and blue flowers; the edges of the border, turquoise and blue. Mark, double L, KK, (1786) Y, in blue, and 2000 in gold, the last the mark of the gilder Vincent. (Pl. X., fig. 153.) L. 9 in.

385. SÈVRES. TEA KETTLE, covered with a brown glaze, sprinkled with gold and painted with figures; intended as an imitation of Japanese painted lacquer; gilt spout, handle of wood and metal. Mark, in red, double L crowned and enclosing two AA (1777). (Pl. XI., fig. 154.) Bernal Coll. lot 468, and C. S. Bale Coll. L. 7⅛ in.

386. SÈVRES. SUCRIER AND COVER, brilliant apple-green ground; on the sides two oval panels with flowers in colours, on the cover two similar panels, and gilt fruit as knob; borders of flowers. Mark, R F in cypher and P M (the painter Massy) in blue, and G I in gold. (Pl. XI., fig. 155.) H. 4⅛ in.

387. SÈVRES. TWO SAUCERS with straight edges; in the centre of each a female bust in bistre within a pale pink band; border of roses in colours on a gold ground. Mark, R F in cypher, Sèvres and Sis. in lilac and L f in gold; E T on one and M O on the other in bistre. (Pl. XI., fig. 156.) Diam. 4⅞ in.

388. SÈVRES. CYLINDRICAL CUP, bleu du roi ground with gilt scrolls, inside and handle gilt; on the front a delicately painted panel of a young girl led captive by Cupid. Mark in blue, R F de Sèvres S S k. (Pl. XI., fig. 157.) Diam. 2¼ in.

389. SÈVRES (?) CYLINDRICAL CUP AND SAUCER, bleu du roi ground with gilt decorations and jewels, of which a portion only remains; on the cup a medallion enclosing a portrait of Charles James Fox, painted in camaïeu; on the saucer is inscribed:

"A patriot's even course he steered,
'Mid factions wildest storms unmoved;
By all who marked his mind revered,
By all who knew his heart beloved."

On the cup engraved in the paste, 27 and 31A. No regular mark. Diams. 2¾ in., 5¼ in.

390. SÈVRES. CUP AND SAUCER; coloured a deep blue, powdered and marbled with gold to imitate lapis lazuli; formal gilt border. Mark stencilled in red, M. Imple de Sevres, 7 (? 1807). (Pl. XI., fig. 158.) Diam. 3 in., 5¼ in.

391. SÈVRES. DEEP PLATE painted in colours; in the centre the arms of the Earl of Stair, with mantlings, on the border his crest (Dalrymple). Mark printed, in blue, double C enclosing X (Charles X.), and Sèvres 24 (= 1824) Me, in brown and various incised numbers, &c. (Pl. XI., fig. 159.) Diam. 9¼ in.

392. SÈVRES. GROUP, in white biscuit, representing a young girl seated with one of her sabots on her lap, with a child seated on the ground beside her. Mark, F incised (? Falconnet). (Pl. XI., fig. 160.) H. 6¼ in.

393. SÈVRES. STATUETTE, in biscuit, of fat old man with a wen on his forehead; he is a dressed as a lawyer and holds in his right hand a purse, in his left a roll, and another is in his left pocket; his hat under his arm. Incised on the bottom M.G. (Pl. XI., fig. 161.) H. 9 in.

394. SÈVRES. PAIR OF CIRCULAR MEDALLIONS, with gilt busts in relief to right and left of a lady and gentleman on gros bleu ground; gilt borders. On the back inscriptions in old ink *Mr. de Lxmrg* and *Mre de L* . Diam. $3\frac{1}{16}$ in.

These are probably C. F. Frederic, Maréchal de Luxembourg 1702–1764, and his wife, the widow of the Duc de Boufflers, who died 1787.

395. SÈVRES. FOUR CIRCULAR MEDALLIONS, with subjects in relief, in white biscuit on blue ground, imitating Wedgwood; on three of them ornamental designs, on the fourth fasces surmounted by a helmet between three fleurs-de-lis and with the motto VIVRE LIBRE OU MOURIR. The last has a cursive C upon the back. The backs of three are white, the other blue. Diam. 1¼ in. to $1\frac{5}{16}$ in.

396. SÈVRES. CIRCULAR MEDALLION; portrait in white biscuit on pale blue ground, a bust of Louis XIV. to the left. Marks incised on the back, *Sevres*, *Li*, and *g*. Diam. 3¼ in.

397. SÈVRES. CIRCULAR MEDALLION; portrait in white on pale blue ground, a bust of Louis XVIII. to the left, in coat with epaulette and decorations. On truncation SEVRES. On the back o g incised. Diam. 3¼ in.

398. SÈVRES. PORTRAIT BUST, in white biscuit, mounted on glass, a young lady to the left; on the truncation *Brachard f* and 1820; on the back the same signature, both impressed. H. 3 in.

399. SÈVRES (?) CIRCULAR MEDALLION, in white biscuit; Bust to right B. G. SAGE NÉ L. 7 MAY 1740 DE L^AC DES S^CES. Monié F. 1779. Diam. 2¼ in.

Balthasar Georges Sage was born in Paris in 1740, as stated above, and died there in 1824. He was a distinguished chemist, and in 1783 became director of the newly-established École des Mines.

STRASSBURG.

Like many others, this factory had its origin in works for making faïence, perhaps in this case more important than the porcelain. About 1721 Charles François Hannong received at his faïence factory a German workman, Johann Heinrich Wackenfeld, who is said to have come from Anspach, by whose help he commenced making hard porcelain. Charles F. Hannong died in 1739, and was succeeded by his sons, Paul Antoine and Balthasar, the first of whom took charge of the Strassburg works. The success of the factory at Strassburg gave umbrage at the Royal Factory at Vincennes, which had a kind of monopoly, to which in 1753 Hannong offered to sell his secret of making hard porcelain. The negotiation proved abortive, and Paul Antoine Hannong entered in 1755 into the service of the Elector Palatine at Frankenthal, being succeeded in 1759 by his son Joseph Adam. Paul Antoine died at Strassburg in 1760, leaving a large family, and one of his sons, Pierre Antoine, carried on the works, but got into difficulties. In 1766 he started a factory at Vincennes (from which place the Royal Factory had been removed), which was unsuccessful, and in 1773 he started another factory in the Faubourg St Lazare, at Paris, afterwards under the protection of the Comte d'Artois. He also went to Vinovo, near Turin. The eldest son, Joseph Adam Hannong, returned to Strassburg from Frankenthal, and was protected by the Cardinal de Rohan, but he also got into difficulties, and the Strassburg works ended in 1780.

There was no general factory mark, but on some of the specimens are the initials of the Hannongs. See for this factory

"Recherches sur les anciennes manufactures de porcelaine et de "faience; Alsace et Lorraine," by A. Tainturier. Strassburg, 1868.

400. STRASSBURG. OCTAGONAL PLATE, coarsely made like faïence, painted in colours with a Chinese figure and detached flowers; brown line within edge. Mark, the monogram of Joseph Hannong V.G. and 46, in blue under glaze. (Pl. XI., fig. 162.) Diam. 9¼ in.

401. STRASSBURG. CUP AND SAUCER, painted in colours; on the cup a medallion with the fable of the wolf and the lamb; in the saucer a goat in a similar panel. Mark in blue under glaze I H, combined, the monogram of Joseph Hannong and C (or G) 46, in blue under glaze. Diam. 2⅛ in. and 5⅛ in.

402. STRASSBURG. CUP painted in colours with five detached sprigs of flowers. Mark, I H, in blue under glaze. Diam. 3¼ in.

403 STRASSBURG. CUP AND SAUCER, painted in colours with bouquets of flowers. Marks P Z in cypher and R in blue over glaze, and other marks incised. (Pl. XI., fig. 163.) Chaffers, p. 543. Diam. 2⅛ in. and 5¼ in.

ORLEANS.

A faïencerie was established at Orleans in 1753, which came into the possession of Charles Claude Gérault-Durobert, who added soft paste porcelain to his productions. Few specimens of this are known, and it was to be marked with a crowned O.

In 1764 Gérault succeeded in making hard porcelain, to which is attributed the mark of a label, with or without a fleur-de-lis. Some doubts have, however, been expressed as to this mark, which would be derived from the arms of the Duc d'Orleans, and it has been attributed by M. Riocreux to Clignancourt, which was under that Duke's protection. See the Catalogue du Musée de Sèvres, p. 444.

404. ORLEANS. TWO-HANDLED BOWL, cover and circular stand; decorated in gold with detached sprigs; borders of similar flowers twined round a line. Mark, a heraldic label in blue under glaze. (Pl. XI., fig. 164.) Diam. 8⅜ in. and 12⅛ in.

405. ORLEANS. MILK JUG, painted in colours with gilding; on each side a gilt frame hanging by a ribbon and containing a bird under a tree; between, garlands of flowers. Mark, a heraldic label in blue under glaze. H. 5¼ in.

406. ORLEANS. CYLINDRICAL CUP AND SAUCER; on each of them is painted a medallion containing roses in colours; borders of interlaced gold lines and blue flowers. Mark on saucer, a heraldic label in blue under glaze, and on both St. incised. (Pl. XI., fig. 166.) Diam. 2¼ in. and 5 in.

407. ORLEANS. CYLINDRICAL CUP; the border of intersecting festoons, one of a pink ribbon, the other of flowers; gilt edge. Mark, a heraldic label above a fleur-de-lis in red. Diam 2¼ in.

408. ORLEANS. CUP on foot, coarsely painted with festoons in blue, and blue lines inside. Mark, a heraldic label above a fleur-de-lis in blue under glaze. (Pl. XI., fig. 165.) Diam. 3 in.

MARSEILLES.

A large and important factory of faïence was established here. One of its potters, Savy, asked in 1765 for a privilege to make porcelain, which he did not obtain, and it is uncertain whether he had really succeeded in making it. Another potter, J. C. Robert, was more successful, and seems to have executed porcelain vases of a large size, &c., but few of his products are now known. M. Davillier gives several marks attributed to him, including FR. combined, as on the specimen exhibited. This attribution has, however, been doubted. See for this factory, "Histoire des faiences et porcelaines de Moustiers, Marseille, &c.," by J. C. Davillier. Paris, 1863.

409. MARSEILLES (?) TWO-HANDLED SUCRIER, painted with a ribbon round which is trailed a scarf with flowers. Mark, F R combined in blue under glaze. (Pl. XI., fig. 167.) H. 2¾ in., Diam. 3¼ in.

NIDERWILLER.

In 1754 Baron Jean Louis de Beyerlé created at this place, which is not far from Strassburg, a factory of faïence, and in 1765, having obtained workmen from Meissen, he proceeded to make hard porcelain. From him the establishment passed into the hands of the Comte de Custine, by whom it was confided to François Lanfrey. During this time some excellent biscuit figures were made, modelled by Lemire and Cyfflé.

Under the Comte de Custine the mark was double C under a coronet, often confused with Ludwigsburg. See for this factory the work by Tainturier quoted under Strassburg.

410. NIDERWILLER. MILK JUG AND COVER, painted with detached bouquets of flowers, and pink edges; fruit on double cover. Mark, double C under a coronet, in blue over glaze. (Pl. XI., fig. 168.) H., 6½ in.

ETIOLLES.

A small factory founded in 1768 at Etiolles, Ile de France, by Monnier. Both soft and hard paste were made. The first mark was MP combined; later on the mark of Pelleué given under No. 411.

411. ETIOLLES. CUP AND SAUCER; on each a medallion enclosing a sea view, painted in lilac; the rest of the decoration consists of festoons of flowers. Marks, on cup P, on saucer, E. Pelleué 1770, both incised. (Pl. XII., figs. 169, 170.) Reynolds collection. Diam. 2½ in. and 5 in.

BORDEAUX.

Founded about 1770 by Verneuille. The mark is VV forming a monogram, which was thought at one time to be Vaux, but a similar monogram occurs with a label inscribed "Bordeaux." *See* Jacquemart, p. 658.

412. BORDEAUX. TWO-HANDLED BOWL AND COVER, painted with slender festoons and wreaths containing roses in purple, gold, &c. Mark, two V V, in monogram in blue under glaze. (Pl. XII., fig. 171.) Diam. 6 in.

HARD PORCELAIN OF PARIS.

A number of factories started into existence at Paris towards the end of the last century, when the rigorous monopoly of the Royal Factory at Sèvres was somewhat relaxed. Of these the products were very similar, and it may be convenient to treat them as a group, taking them in the order of the dates at which they were founded, following Jacquemart (p. 658–667). In these porcelains the collection exhibited is not rich. Passing over the interesting experiments of the Comte de Brancas-Lauraguais in 1758, we come to the following:—

1769. Faubourg St. Lazare, by P. A. Hannong; afterwards under the protection of the Comte d'Artois. Marks, *h* and CP under coronet.

1773. Faubourg St. Antoine, by Morelle. Products unknown.

1773. Rue de la Roquette, by Souroux. Mark, S.

1773. La Courtille, by J. B. Locré, in German style; an important factory, of which the mark was two arrows, or torches, or ears of wheat in saltire, suggested by the crossed swords of Meissen.

1774. Rue de Reuilly, by J. J. Lassia. Mark, *L*; products not known.

1774. Rue de la Roquette, by Vincent Dubois. Not identified.

1775. Clignancourt, by Pierre Deruelle. Afterwards under the protection of Monsieur the King's brother. Marks, a windmill, M under coronet, &c.

1775 or earlier. Rue du Petit Carrousel. Mark, PCG and name of factory.

1778. Ile Saint Denis, by Laferté. Products not known.

1778. Rue Thiroux, by A. M. Lebœuf, under patronage of the Queen. Mark, A with or without a crown.

1780. Rue de Bondy, by Guerhard and Dihl, under the protection of the Duc d'Angoulême. The porcelain is of good quality and well painted. Marks, the names of the manufacturers, or the name or cypher of the patron, with or without a coronet.

1780. Rue de Popincourt, by Lemaire; purchased in 1783 by Nast, whose name is the mark.

1784. Pont aux Choux, first established at the Rue des Boulets by L. H. de la Marre de Villiers, afterwards removed to Pont aux Choux, and placed in 1786 under the patronage of Louis Philippe Joseph, Duc d'Orleans. Mark, LP, the initials of the patron.

1784. Barrière de Reuilly, by H. F. Chanon. Mark, CH.

1789. Rue de Crussol, by an Englishman, Potter, who gave the name of Prince de Galles to his establishment. The mark is his name or initials.

1790. Belleville, by Jacob Petit; his mark his initials.

413 PARIS (Faubourg St. Lazare). SAUCER, painted in colours with flowers: a tulip, rose, &c. Mark, b, in blue under glaze. (Pl. XII., fig. 172.) Diam. 5 in.

414. PARIS (Faubourg St. Lazare). TWO-HANDLED BOWL, cover and shaped stand; painted in colours with arabesques. Mark, C. P. under coronet in gold. (Pl. XII., fig. 174.) Diam. 5½ in. and 8¾ in.

415. PARIS (Faubourg St. Lazare). CYLINDRICAL CUP AND SAUCER, painted in colours; on each a medallion with a landscape and butterflies; ground of variously coloured thin lines, vertical on the cup, radiating on the saucer. Mark C P under coronet in gold. (Pl. XII., fig. 173.) Diam. 2½ in. and 5¼ in.

416. PARIS (Courtille). JUG AND COVER; the neck and cover painted with scroll garlands of forget-me-nots on powdered gold ground; in front a wreath in gold enclosing pots of flowers and fruit; gilt mount. Mark, crossed arrows in blue. (Pl. XII., fig. 175.) H. 8¼ in.

417. PARIS (Courtille). CYLINDRICAL CUP AND SAUCER, painted in colours with sprigs and border of cornflowers. Mark, crossed arrows on saucer in blue, and N incised; on the saucer the arrows are badly formed and resemble an A. Diam. 2⅜ in. and 5¼ in.

418. PARIS (Courtille). SAUCER, painted in colours, with a bunch of roses in a square gold frame. Mark, A or crossed arrows in blue. (Pl. XII., fig. 176.) Diam. 4¼ in.

419. PARIS (Courtille). PLATE, painted in colours with gilding; in the centre a winged female flying with a Cupid; around, dots between broad lines of gold; border, festoons of vine branches on salmon-pink ground. Mark, A or crossed arrows in blue. Diam. 9¼ in.

420. PARIS (Rue de la Roquette). SUCRIER AND COVER, painted in blue with festoons of flowers; neat gilt edges. Mark, S, badly formed in blue. (Pl. XII., fig. 177.) H. 4⅜ in.

421. PARIS (Rue de la Roquette). SAUCER, painted in blue, with festoons of flowers; gilt border of dots and circles. Mark, S in blue. (Pl. XII., fig. 177.) Diam. 5⅛ in.

422. PARIS (Clignancourt). COFFEE-POT AND COVER, decorated in gilding. On the body two rows of festoons; on the cover a wreath. Mark, a windmill in blue. (Pl. XII., fig. 178.) H. 7 in.

423. PARIS (Clignancourt). SHALLOW BOWL, painted in colours with detached bouquets of flowers, inside and out. Marks, a windmill in gold, and cypher L S X stencilled in red, the initials of the Count of Provence (Louis Stanislas Xavier). (Pl. XII., fig. 179.) Diam. 8¼ in.

424. PARIS (Clignancourt). SQUARE TRAY with border of gilt branches. Mark, the initials of the Count of Provence under a coronet stencilled in red. (Pl. XII., fig. 180.) W. 6¼ in.

425. PARIS (Clignancourt). CUP AND SAUCER, painted in colours; on each a medallion with a basket of flowers; gilt border of festoons. Mark, a monogram stencilled in red. Diam. 2¼ in. and 5 in.

426. PARIS (Rue Thiroux). CYLINDRICAL CUP AND SAUCER, painted in colours with interlaced garlands of flowers; blue scale ground; gilt borders and flowers in gold on the lower part. Mark, stencilled, A crowned (Marie Antoinette) in red over glaze. (Pl. XII., fig. 181.) Diam. 2¼ in. and 5 in.

427. PARIS (Rue Thiroux). CYLINDRICAL CUP AND SAUCER; deep blue ground with gilt borders; white panel on each, inscribed in gold at the top "*Souvenir D'amitié.*" Mark, A in blue. (Pl. XII., fig. 182.) Diam. 2¼ in. and 5⅛ in.

This may be German.

428. PARIS (Rue Thiroux). SAUCER, with straight edges, painted in colours with sprigs of flowers. Mark, A, in greyish blue under glaze. Diam. 5 in.

429. PARIS (Rue de Bondy). CYLINDRICAL CUP; lilac ground with gilt border and handle; on the front a medallion in colours with a half-length of a young woman with a spindle. Mark, stencilled in red, "Manufre de Mgr le Duc d'Angouleme a Paris," and D E. in gold. (Pl. XII., fig. 183.) Diam. 2¼ in.

430. PARIS (Rue de Bondy). CYLINDRICAL CUP AND SAUCER, painted with sprigs of cornflower in proper colours. Mark, stencilled in red, "MANUFR de MM. Guerhard et Dihl, à Paris." (Pl. XII., fig. 184.) Diam. 2¼ in. and 4⅛ in.

431. PARIS (Rue de Bondy). SAUCER, with straight sides; the edge glazed to imitate tortoiseshell, on which is a formal border in gold. Mark, *Dihl*, in blue under glaze. (Pl. XII., fig. 185.) Diam. 5⅛ in.

432. PARIS (Rue de Bondy). CYLINDRICAL COFFEE POT AND COVER, with panels of bleu du roi divided by ropes of roses; in each panel a frame with roses; gilt borders. Mark, cypher G A in gold. (Pl. XII., fig. 186.) H. 4⅝ in.

433. PARIS (Rue de Popincourt). BASIN AND STAND, of a very pure white, with raised ornaments richly gilt; the bowl is hemispherical, and rests on a stem with three lions' feet and a round base; the inside gilt; the stand is flat, and has a palmette border. Mark on bowl and stand in gold, "nast a Paris par brevet d'invon." (Pl. XII., fig. 187.) Diam. 6 in. and 7¾ in.

434. PARIS (Barrière de Reuilly). CYLINDRICAL CUP AND SAUCER, painted in colours; pairs of Dutch figures dancing, with a yellow background; narrow black borders with white circles enclosing a gilt star; in the centre of the saucer a radiating pattern in gold. Mark on cup in gold, CH (Chanon). (Pl. XII., fig. 188.) Diam. 2¼ in. and 5 in.

435. PARIS (Rue de Crussol). CUP AND SAUCER; on each is painted a medallion with a Cupid in grisaille on a lilac ground. emblems of painting and music; borders of gilt vandyke pattern. Marks, in blue under glaze, on cup, B. Potter 42; on saucer PB. (Pl. XIII., figs. 189, 190.) Diam. 3 in. and 5⅛ in.

436. PARIS (Rue de Crussol). CYLINDRICAL CUP AND SAUCER, painted in colours with gilding; a band with a pink zigzag ribbon crossing garlands of flowers; at the intersections are arrows in gold; on each side of this band is a narrow border in yellow with lilac diaper, from the lower one hang festoons in gold. Mark, EB in blue. (Pl. XIII., fig. 191.) Diam. 3 in. and 5¼ in.

437. Paris (Belleville). Watch Stand, plain white, of rococo form. Mark, j P in blue. (Pl. XIII., fig. 192.) H. 5 in.

438. Paris. Cylindrical Cup and Saucer, painted in colours with gilding; upper part of cup and rim of saucer with vertical bands of buff with black running pattern between which are roses. Mark, V° M. & C stencilled in red. (Pl. XIII., fig. 193.) Diam. 2¼ in. and 5 in.

Boissette.

At this place, which is near Melun (Seine et Marne), Vermonet obtained in 1778 permission to establish a factory of porcelain of an ordinary quality; the mark is *B* . .

439. Boissette. Oviform Teapot, painted in colours with two bunches of flowers on the body; sprigs on the cover. Mark, *B* in blue. H. 4¾ in.

440. Boissette. Boat-shaped Tray, painted in colours with bunches of flowers, inside and out. Mark, *B* . . in blue. (Pl. XIII., fig. 194.) L. 11¼ in.

Lille.

The making of faïence at Lille continued for many years. We have seen that soft paste was made there from 1711 to 1730. In 1784 Leperre-Durot established a factory of hard porcelain, which he placed under the protection of the dauphin, and adopted a crowned dolphin as his mark; but sometimes the name of the town. It seems to have come to an end about 1817. See the work by Houdoy quoted above (p. 51).

441. Lille. Cylindrical Custard Cup and Cover of hard paste; on the former a panel enclosing a green wreath; on the rest of the cup and cover blue borders with pendent wreaths in gold and pink. Mark, *a lille* in black. (Pl. XIII., fig. 195.) H. 3 in.

Valenciennes.

About 1735 a faïencerie was started at Valenciennes by F. L. Dorez; but it was not till 1785 that a porcelain factory was established there by Fauquez, the owner of the neighbouring faïencerie at Saint Amand. Besides services, biscuit figures of great excellence seem to have been made there. The mark

was V L, variously combined. See "Recherches historiques sur les manufactures de faience et de porcelaine de l'arrondissement de Valenciennes," by Dr. Alfred Lejeal. Valenciennes, 1868.

442. VALENCIENNES. TALL TWO-HANDLED CUP AND SAUCER, with central well; decorated with wavy garlands of flowers in colours, intersecting similar lace-like garlands in gold. Mark, F. L. V. in cypher in blue. (Pl. XIII., fig. 196.) Diam. 3⅞ in. and 6¼ in.

443 VALENCIENNES (?) CYLINDRICAL CUP AND SAUCER, decorated with broad parallel lines of gold; border of flowers in sepia. Mark, two LL in red over glaze. (Pl. XIII., fig. 197.) Diam. 2⅞ in. and 5¼ in.

VINCENNES.

Quite apart from the Royal Factory which had been removed to Sèvres, a manufactory of hard porcelain was founded here in 1786 by Lemaire, under the protection of the Duc de Chartres (Louis Philippe) and which was directed by Hannong. The mark was two tobacco pipes in saltire with H; but the letters given in Plate XIII., fig. 198, are also attributed to the factory.

444. VINCENNES. CYLINDRICAL CUP AND SAUCER, painted colours with a double line of blue dots, between which hang lace flounces dotted in gold, and crossed by branches; between them arrows in gold. Mark in gold, H L L. (Pl. XIII, fig. 198.) Quoted in Chaffers, p. 530. Diam. 2¼ in. and 5 in.

CAEN.

A late and unimportant factory commenced here in 1798, and only lasted a few years. The mark is the name of the place, stencilled.

445. CAEN. BOWL-SHAPED CUP AND SAUCER; round the edge of each a wavy band of black and gold, with pink roses. Mark, caen, stencilled in red. (Pl. XIII., fig. 199.) Diam. 4⅛ in., 5¾ in.

ITALIAN PORCELAIN.

VENICE.

As already mentioned, from documents published by the Marchese Campori (Majolica e porcellana di Ferrara. Modena, 1871) it will almost appear that porcelain of some kind was made at Venice as early as 1519; Urbani de Gheltof says still earlier; and considering how expert the Murano workmen were in making glass, a cognate substance, this is not impossible. Until, however, specimens have been seen it would be rash to accept the statement, as the ware may have been only a devitrified glass, like Reaumur's porcelain.

From the frequent intercourse between Venice and the principal towns of Germany, and the artistic taste and wealth of the inhabitants, it was to be expected that a porcelain factory would be established there. This took place in 1719, probably with the aid of Saxon workmen, by means of Francesco Vezzi and other associates; but it only lasted till about 1740. The mark was the name of the city, Venezia, generally abbreviated.

In 1758 Nathaniel Friedrich Hewelcke and his wife Mary Dorothea, natives of Saxony, obtained a privilege to found a factory "ad uso di sassonia," but it seems to have come to an end about 1763. According to the decree the mark to be used was V for Venice, which may account for the large V below the bust on No. 455.

In 1764 a new factory was started by Geminiano Cozzi, which came to an end in 1812, and where the red anchor was used as a mark. See "Notes on Venetian Ceramics," by William Richard Drake, F.S.A. London, 1868.

446. VENICE. TALL CUP AND SAUCER with designs moulded in relief; on the cup two coats of arms, viz., those of Pope Benedict XIII. (Pietro Francesco Orsini, 1724–1730), with papal tiara and keys; the other, a coat composed of a dog holding a torch and a crown with star and lilies, an angel's head as a crest; on the saucer are four emblems, the papal tiara and keys, the Orsini rose, the dog with torch, and the crown with star and lilies. The Pope was of the Dominican order, and the star, lilies, and dog with torch are emblems of St. Dominic. Marks incised, on saucer, Ven^{a}, on the cup Ven^{a} and A. (Pl. XIII., fig. 200.) Diam. 3¼ in., 5¼ in.

447. VENICE. TALL CUP AND SAUCER, painted in blue with slight gilding; birds on vines. Marks, VEN^{A}; on the cup, and the same in elaborate script on the saucer. (Pl. XIII., figs. 201, 202.) Diam., 2¼ in., 5¼ in.

448. VENICE. TWO-HANDLED CUP AND SAUCER; the outside of each moulded in gadroons and lustred; the inside of saucer and edge of cup decorated in similar lustre with blue, red, &c. Diam., 2¾ in., 4¾ in.

This may have been made at Meissen.

449. VENICE. CUP, painted in colours with gilding; in front, two coats of arms accollés under a coronet, viz.: 1. the arms of Davia of Milan. 2. or three chevrons sa. in chief an eagle displayed of the last; on the back a bunch of flowers tied together by a ribbon; gilt edge. H. 3 in., Diam. 2¾ in.

450. VENICE. SAUCER, painted in crimson. A lady seated in a landscape, holding up a cup into which a flying Cupid is pressing a bunch of grapes; floral scroll border. On the back, in lake, "Lodouico Ortolani Veneto dipinse nella Fabrica di Porcelana, in Venetia." (Pl. XIV., fig. 203.) Reynolds Collection. Chaffers' Keramic Gallery, pl. cviii. Diam. 5¼ in.

Probably painted at the Cozzi factory.

451. VENICE. COFFEE POT AND COVER, painted in pale colours, with groups of flowers; moulded spout and handle. Mark in red, "1765 Venezia Fab^a Geminiano Cozzi." (Pl. XIV., fig. 204.) H. 6¾ in.

452. VENICE. BOWL AND COVER, with two handles; on the sides, two medallions with landscapes in colours; on the cover two similar medallions; gros bleu ground; the knob of cover a tulip. Mark, the anchor in red. (Pl. XIV., fig. 205.) Diam. 4¾ in.

453. VENICE. COFFEE-POT AND COVER, painted in green, &c., the body is divided into four zones, decorated with vertical bands of diaper alternating with sprigs of flowers; the handle, a vine branch with leaves and grapes in relief. Mark, the anchor in red. H. 9 in.

454. VENICE. CUP AND SAUCER, painted in colours, with three detached bouquets, and sprigs of flowers on each; the border of scale pattern in green, with gilt enrichments. Mark, the anchor in red. Diam. 2¼ in., 4¼ in.

455. VENICE. OVAL MEDALLION portrait in relief of greyish ware. It represents a half length of a gentleman in profile to right, with tie wig, the hair below the knot voluminous and curly; at the bottom, V in relief, perhaps the mark of the maker, Hewelcke of Venice. On the back is engraved "Fortunato Tolerazzi Fece Venesia. 1763." (Pl. XIV., fig. 206.) Modern metal mount. L. 9 in.

456. VENICE (?). FIGURE of a warrior in classical costume, with sword and shield, seated on a rock; plain white. Mark E Z incised. (Pl. XIV., fig. 207.) H. 12¼ in.
P.

457. VENICE (?). GROUP in plain white; Bacchus standing beside a tree trunk encircled with a vine branch; before him two boys, one in a tub pressing grapes. H. 11 in.

458. CHINESE (painted at Venice). CUP AND SAUCER of Chinese eggshell porcelain, painted in colours at Venice; on each side of the cup a lady seated among trees; in the saucer two ladies. Diam. 2¾ in. and 4½ in.

459. CHINESE (painted at Venice). OVIFORM TEAPOT AND COVER of Chinese porcelain painted in colours at Venice, with two pairs of ladies in conversation; scroll in relief round foot, gilt. H. 4¾ in.

FLORENCE AND DOCCIA.

The early making of porcelain at Florence under the Grand Duke about 1580 has been already mentioned. In 1735 the Marchese Carlo Ginori commenced experiments for making porcelain on his estate at Doccia, a few miles from Florence, which, with the help of Carl Wandhelein of the Vienna works, were brought to a successful result in 1737. Since then the works have been carried on by the Ginori family, giving employment to a number of people, and are now very flourishing. No general mark seems to have been used.

In later times the best known productions have been the imitations of early majolica, and the reproductions of the specimens with bas-reliefs made at Capo di Monte, near Naples, it is said out of the original moulds.

There is a short memoir on the works prepared for various exhibitions by Signor Carlo Lorenzini.

460. CHINESE (painted at Florence). CUP painted in colours with a tree on which are growing different kinds of flowers; on the other side the arms of Medici under the grand-ducal crown. H. 2½ in.

Stated by M. Eugène Piot to be unquestionably Medici porcelain, but more probably a specimen of ivory white Chinese, the decoration being added in Florence.

461. DOCCIA. TWO-HANDLED LOW VASE of plain white; the sides are pierced and moulded to represent flowers, and through the openings can be seen the actual exterior of the bowl, which is painted to imitate granite; ram's head handles. Diam. 4½ in.

462. DOCCIA. BASIN of plain white; round the sides a broad band of flowers pierced and standing in full relief from the surface, which is coloured a dull blue. Diam. 5½ in.

463. DOCCIA. CUP with a band of raised network on the outside, in imitation of Chinese, with four cameo medallions: Venus and Cupids, Europa on the Bull, Hercules and the Cretan Bull, and Sea Divinities: the surface behind the network marbled. Diam. 3½ in.

464. DOCCIA. CYLINDRICAL CUP AND SAUCER; on each is painted in colours a figure in a landscape enclosed in an arabesque framework of red, gold, and lilac. Diam. 2¼ in. and 5¼ in.

465. DOCCIA. CUP AND SAUCER, painted in colours with a man and woman bathing; gilt borders and sprigs. Marks, on the saucer N.S. in blue and H. impressed, and on the cup N.S. in blue and X C A. impressed. Staniforth collection. (Pl. XIV., fig. 208.) Diam. 3 in. and 5 in.

466. DOCCIA. MILK POT AND COVER, delicately painted in colours with an Italian landscape. Mark N.S. in gold and A incised. H. 4¼ in.

467. DOCCIA. STATUETTE of Venus, plain white. The upper part of the body nude, the lower draped, the left leg raised on a pile of rockwork. On the plinth is incised VENERE IN ROMA. H. 16¼ in.

468. DOCCIA. FIGURE of Zeno in white, standing, toga draped round body and held up by left hand, right holding roll; on the front of the square pedestal ZENONE. H. 17 in.

469. DOCCIA. CIRCULAR MEDALLION, with nearly full-face bust of Jupiter with wreath, in white on mottled blue ground. Diam. 2¾ in.

470. DOCCIA. CIRCULAR MEDALLION for suspension, with portrait in relief in white on a grey-blue ground; "Camilla Martelli de Medici Duc"; bust to left: open dress with ruff and veil. Scratched on the back, 12. Diam. 2¾ in.

Camilla Martelli second wife of Cosmo, first grand duke of Tuscany.

471. DOCCIA. CIRCULAR MEDALLION for suspension, with portrait in relief in white on a grey-blue ground of "Victoria Robor M.D. Etrur": bust to left with veil. Scratched on the back, 21. Diam. 2¾ in.

Vittoria della Rovere, daughter of the Duke of Urbino and wife of the grand duke Ferdinand II., 1623–1670.

472. DOCCIA. CIRCULAR MEDALLION of grey ware, with portrait of Hercules III., Duke of Modena, Reggio, and Mirandola; bust to right wearing Golden Fleece and Cross of Malta; legend "HERCULES III. MVT. REG. MIR. DVX. FVISTI. DVX. ES. DVX. ERIS. 1797. B.M." highly glazed on front. Diam. 2¼ in.

Hercules III. was Duke of Modena from 1780 to 1796, when he was dispossessed by the French under Napoleon. To this the inscription may refer. The medallion is probably by Bartolomeo Manfredini of Milan.

473. DOCCIA. OVAL MEDALLION with portrait bust in white biscuit on glazed blue ground; bust of a man to left, wearing order of the Elephant; back, white biscuit; on truncation C S F impressed. Diam. 2¼ in.

474. Doccia. Two Pairs of Oval Medallions, differing in size, of pale blue biscuit ware, with portrait busts in relief in white; on two of them a young dandy, on the others a young lady in extravagant dress. On the truncations C S impressed. L. 3⅞ in., 2½ in. and 2⅞ in.

Le Nove.

A successful manufactory of majolica was established at Le Nove near Bassano, then in Venetian territory, in response to an invitation of the Chamber of Commerce at Venice, issued in 1728. This was by Giovanni Battista Antonibon, in 1732, or earlier, and he was succeeded by Pasquale Antonibon, who, after some attempts, succeeded in 1762 in making porcelain. This seems to have been of unusually fine quality, as shown by specimens formerly in the Reynolds Collection. Figures were also made, well modelled, and very similar to some attributed to Venice. The making of porcelain is said to have ceased about 1825. The mark was a star, sometimes accompanied by the name of the proprietor, or of the artist.

475. Le Nove. Cup and Saucer, painted in colours with flowers and a shield of arms, viz., gules a bend arg denticulated on one side; crest a demi-lion issuing from a coronet and holding a sword. Mark on the cup, a six-pointed star in gold. Diam. 3 in., 5 in.

476. Le Nove. Two Saucers painted in colours; one with three figures of men with casks, the other with man and woman with mule laden with fruit; gilt edges. Mark, a six-pointed star in red. (Pl. XIV., fig. 209.) Diam. 4½ in.

477. Le Nove. Shaped Oval Jardinière on detached foot, painted in colours with rich gilding; on the sides four panels representing interviews of ladies and military officers; between the panels pilasters with gilt arabesques on gros bleu ground; on the base military scenes. Mark, a star of eight points in blue. (Pl. XIV., fig. 210.) Reynolds Collection. H. 8½ in., L. of stand 8¾ in.

A set of three other jardinières of the same form and very similar decoration was in the Collection of Captain Reynolds. The central one bore the signature of the painter, Giovanni Marconi, and had on it the arms of Tiepolo. *See* Chaffers, Keramic Gallery, Pl. cviii. The mark on this specimen was a star with a tail like a comet, and M. Jaquemart suggests that it may refer to the comet of 1769.

478. Le Nove. Cylindrical Cup and Saucer, painted in colours with gilding; gros bleu ground. On the cup two panels delicately painted with the toilet of Venus and the Judgment of Paris; on the saucer the death of Meleager. Mark, a star of six points in blue under glaze. Diam. 2⅞ in., 4½ in.

479. LE NOVE. CYLINDRICAL CUP AND SAUCER, painted in colours with gilding; on each an imitation of an oblong engraving on yellow paper; at the edges sprigs of flowers. Mark, JZ. in cypher and a star of six points in gold. (Pl. XIV., fig. 211.) Reynolds Collection. Diam. 2⅛ in., 4½ in.

480. LE NOVE. Group in plain white, on detached pedestal. Man standing by tree and picking fruit, which he is giving to two ladies seated below him. Mark incised, "Nove." Entire H. 9½ in.

TREVISO.

A manufactory of soft or mixed porcelain was established here on Venetian territory by the Fontebasso family towards the end of the 18th century. It is chiefly known by somewhat rare specimens with the name of the place, the initials of the makers, and sometimes with dates. One of 1799 is exhibited and looks earlier in style. Sir William Drake had a cup and saucer made by the brothers Giuseppe and Andrea Fontebasso in 1831. See his "Venetian Ceramics," already quoted.

481. TREVISO. TWO-HANDLED BOWL, COVER, AND STAND or plate, painted in colours with gilding; on the bowl two medallions with landscapes; handles in the form of branches; on the cover two similar medallions, and a rose in full relief as a knob; on the stand a central medallion with horsemen in a landscape, and three oval medallions with landscapes; gros bleu ground. Mark on the bowl in gold "Treviso F.F."; on the stand in gold "F. F. Treviso 1799." (Pl. XIV., fig. 212.) Staniforth Collection. Chaffers' Keramic Gallery, pl. ci. Diam. 5⅛ in., 9½ in.

VINOVO.

In 1776 G. V. Brodel, an unsuccessful manufacturer at Vische, started works at Vinovo near Turin, in the royal castle, with the help of Pierre Antoine Hannong, of Strassburg, which were not successful and came to an end in 1778 or 1780, when Dr. Vittore Amadeo Gioanetti took them up. He died in 1815. The porcelain was of a peculiar composition, containing a notable quantity of silicate of magnesia, and of the kind termed by Brongniart a hybrid paste. The mark was a cross accompanied generally by V and later on the initials of Dr. Gioanetti.

See "Discorso sulla fabrica di porcellana stabilita in Vinovo." Turin, 1859. Also "Sulle majoliche e porcellane del Piemonte" &c., by Giovanni Vignola. Turin, 1878.

482. VINOVO. LONG OCTAGONAL TRAY, of which the handles appear to have been cut off, painted in colours with sprigs of flowers; gilt edge. Mark in dark grey, 1776 under crescent and cross. (Pl. XIV., fig. 213.) Baldwin Collection. L. 10¾ in., W. 6 in.

483. VINOVO. TWO-HANDLED CUP AND SAUCER, painted with wreaths of blue flowers suspended from crimson ribbons; gilt edges. Mark, V under a cross in black under glaze, and scratched "Mi" on cup, "B2" on saucer. Bernal Collection, lot 485. Diam. 2¾ in., 4½ in.

484. VINOVO. SUCRIER AND COVER with decoration in gold. Arms with crown, supporters, and trophies of the King of Sardinia; gilt edges, trefoil border to cover, gilt fruit in relief. Mark, a cross in black under glaze. (Pl. XV., fig. 214.) Quoted by Chaffers, Keramic Gallery, p. 129. H. 3¾ in., Diam. 3 in.

485. VINOVO. CUP AND SAUCER; on each the arms of the King of Sardinia with crown, supporters, and trophies in gold; gilt edge. Mark in gold V.D.G., and scratched on cup A1. (Pl. XV., fig. 216.) Diam. 2½ in., 4¾ in.

486. VINOVO. STATUETTE in white of the Virgin in Assumption, kneeling on a globe, on which a snake and cherub, the whole resting on clouds. Mark on edge of pedestal in grey under glaze, V under a cross; inside is incised MIA. (Pl. XV., fig. 215.) H. 7¼ in.

ROME.

In 1790 a porcelain factory was established at Rome by Giovanni Volpato, producing chiefly figures in biscuit after Canova and other sculptors. The figures are sometimes signed G. Volpato, Roma. Faïence was also made in the form of busts, &c. Volpato died in 1803, and the works lingered on to about 1830.

487. ROME (Volpato). PASTILLE BURNER of white biscuit, in the form of a young female holding a bird in its nest over the brazier, which is of gilt metal; oval pedestal with step behind. From the Digby Wyatt Collection. H. 8½ in.

CAPO DI MONTE NEAR NAPLES.

Charles Bourbon, Duke of Parma became King of Naples and Sicily in 1735, and, like other potentates, desired to have a porcelain factory; probably the more so as he married in 1738 a

princess of Saxony. He established a factory of soft paste porcelain in 1743, but on succeeding to the crown of Spain in 1759 he carried off with him the best of the workmen to found his manufactory at Buen Retiro near Madrid, and the Capo di Monte factory practically came to an end. The earlier specimens of the factory are not marked, but they are believed to have been the prettily moulded vessels formed like shells, some good figures very fully coloured, and the beautiful services with figures in low relief and enriched with colours, which have since been successfully imitated at Doccia and Herend. To this period would also belong the room lined with porcelain formerly at Portici and now in the palace of Capo di Monte.

The factory was partially destroyed on Charles' departure, and under his successor, his third son Ferdinand, it was re-established about 1771, but at Portici, and afterwards removed to Naples. The style of the wares changed greatly, and classical paintings, native costumes, and views of places about Naples were introduced. A very elaborate service was made and presented to King George III. of England in 1787, which is still at Windsor. It is decorated with representations of various antique vases in the Neapolitan Museum, and a work illustrating it was issued by Domenico Venuti: "Interprétation des peintures Hetrusques dessinées sur un service de table, travaillé d'après la bosse dans la Royale Fabrique de Porcelaine par ordre de sa Majesté le Roi des Deux Siciles." Naples, 1787. During this later period the mark was a crowned N, painted or impressed, as well as the crowned cypher of King Ferdinand. The factory came to an end in 1807 and was transferred to a company, finally closing in 1834.

Some writers consider that the fleur-de-lis was used to denote the earlier wares of the fabric, but as it does not seem possible to distinguish it from the well-known fleur-de-lis used at Buen Retiro, it has been thought best to keep them under that factory.

Four interesting notices by Camillo Minieri Riccio have been printed in the "Atti dell' Accademia Pontaniana, Naples, 1878.

488. NAPLES. BONBONNIÈRE, of plain white, the whole moulded in relief to represent a group of marine shells. Silver mount. L. 3¼ in.

489. NAPLES. TALL CUP AND SAUCER, with subjects moulded in relief, and painted in colours. On the cup the triumph of Neptune, the Judgment of Paris, and Bacchus and Ariadne; handle of green and white twigs twisted. On the saucer heavy festoons of flowers hanging from rococo shields. Bernal Collection, lot 471. Diam. 2⅞ in., 5⅛ in.

490. NAPLES. TALL CUP, with the design moulded in relief and painted in colours with gilding, viz. women ploughing and spinning, the triumph of Neptune, and the Judgment of Paris. H. 3⅛ in.

491. NAPLES. LID of a quadrangular box, the exterior with moulded designs painted in colours, the interior painted only; on the outside, Venus seated under a tree. Cupid flying towards her; a wreath of flowers forms the border; inside, a woman lifting a child off a horse, in an Italian landscape with water. Dimensions, 2¼ in. by 2¼ in.

This portion of a snuff-box is interesting as giving examples both of the painted bas-reliefs and the flat painting of the same time.

492. NAPLES. CYLINDRICAL CUP AND SAUCER, painted in colours with sprigs of flowers regularly disposed, and a broad line of silver on the border. Mark, N under an open crown, both painted in blue and impressed. (Pl., XV., figs. 217, 218.) Diam. 2¼ in. and 5¼ in.

493. NAPLES. SAUCER, painted in colours, with rich gilding. In the centre, a half-length profile of Ferdinand IV., King of the Two Sicilies, surrounded by his name and title; beyond, a twined wreath in gold. Mark N under an open crown in blue. Schreiber Collection. Chaffers, Keramic Gallery, pl civ. Diam. 5¼ in.

494. NAPLES. JUG in the form of a Greek œnochoe; in front an oval medallion enclosing figures of an Italian peasant woman and girl, indicated on the bottom as being "del Paese di Ca-ullo"; the body is further decorated with sprigs in gold; the handle terminates with a female mask and scrolls moulded in relief; gilt edges. Mark N under a royal crown impressed and incised 3°. (Pl., XV., fig. 219.) H. 5¼ in.

495. NAPLES. CUP, with straight sides, painted in colours, with two female classical figures holding a vase and a thyrsus; handle, a figure partly gilt. Mark N under a royal crown impressed. Diam. 2¼ in.

496. NAPLES. CUP, painted in colours; an oval medallion with a ruined building and figures. Mark N (reversed) under an open crown impressed. Diam. 2¼ in.

497. NAPLES. CUP AND SAUCER, painted in colours, with gilding; on the former an oval medallion with view of ruins described as "Ponte antico detto Eronico sito nella Marina di Sessa." On the latter a circular medallion with Vesuvius: "Eruzione del Vesuvio del 14 Maggio 1771." Mark on saucer, F.R.F. under a royal crown in red. (Pl. XV., fig. 220.) Diam. 2¼ in., 4¼ in.

ITALIAN, UNCERTAIN.

498. ITALIAN UNCERTAIN. STATUETTE of the Virgin and Child, crushing a snake, and with a crescent under her left foot; shaped pedestal; details of dress, &c. in red, lake, and yellow. H. 11¾ in.

SPANISH PORCELAIN.

BUEN RETIRO, NEAR MADRID.

This important factory was established in 1760 at Buen Retiro, the Royal gardens near Madrid, by Charles III., King of Spain, who had been previously King of Naples, and took a great personal interest in porcelain works. He therefore removed a large number of the best workmen (it is said as many as 225) from the Royal Factory of Capo di Monte, near Naples, and provided liberally for the establishment, which produced soft paste porcelain of superior quality. For the first few years the porcelain was reserved for royal use, or to be given as presents, and very highly decorated rooms in the palaces at Aranjuez and Madrid were lined with porcelain, like the room now at Capo di Monte. The room at Aranjuez was executed from 1763 to 1765 by Giuseppe Gricci. The room at Madrid has been described by Gaston le Breton, under the title of "Céramique Espagnole." Paris, 1879, where engravings of some of the panels may be seen.

After the death of Charles III. the works were continued, but the products were allowed to be sold, and show rooms were established at Buen Retiro and Madrid for the purpose. The porcelain became harder, of a hybrid paste like Vinovo, and had also a considerable proportion of silicate of magnesia. The factory came to an end in 1808.

The usual mark was a fleur-de-lis, generally painted in blue, and which is said to have been also used at Capo di Monte. The double C without a crown, but with a small *o*, have been supposed to be the cypher of the King, but their small size and inconspicuous position seem to render this improbable, and it is more likely a workman's mark. The mark of double C under an unquestionably German crown, assigned to this factory by Chaffers and others, is clearly Ludwigsburg.

An excellent account of the factory, with lists of the directors, artists, workmen, &c., was published by Don Juan F. Riaño in his Handbook of Spanish Arts, issued by the Department of Science and Art in 1879, which has been to some extent reproduced by Chaffers. An account by Señor Riaño also appeared in the Gazette des Beaux Arts, 1879.

499. MADRID. TWO TALL CUPS AND SAUCERS, with branches of the Chinese prunus in relief. Mark, a fleur-de-lis in blue under the glaze. (Pl. XV., fig. 221.) Diam. 2¾ in. and 5 in.

500. MADRID. CUP, painted in colours with detached sprigs of flowers. Mark, the fleur-de-lis and F.G. in blue over glaze. H. 2¾.

501. MADRID. TALL CUP, painted in colours, with two birds and two sprigs of flowers. Mark, the fleur-de-lis in blue under glaze, and two interlaced letters C with an o. (Pl. XV., fig 223.) H. 2¾ in.

502. MADRID. PAIR OF OVIFORM VASES AND COVERS, with decoration in gold; on each of them three Chinese figures; borders of delicate lace-work, gilt margins, and gilt knobs. Mark, the fleur-de-lis in blue under glaze. H. 5¼ in.

503. MADRID. CUP AND SAUCER painted with groups of fruit; inner edges with pattern in gold; handle gilt. Mark, the fleur-de-lis in blue under glaze. Diam. 3½ in., 5¼ in.

504. MADRID. CUP, painted in colours with festoons of flowers and leaves, suspended from a slender blue garland. Marks, the fleur de-lis and F.G. in blue, and the same letters as a monogram incised. (Pl. XV., fig. 222.) H. 2¾ in.

505. MADRID. PLATE, painted in pale colours with detached sprigs of flowers; gilt edge. Mark, the fleur-de-lis in blue under glaze. Diam. 8¾ in.

506. MADRID. SEAU, with two handles in the form of branches, painted in colours; the ground a lozenge diaper in pink; on each side a panel, in one Venus and Cupids, in the other Perseus rescuing Andromeda. H. 6¾ in., Diam. 7¼ in.

507. MADRID. PEDESTAL, painted in colours; in the centre a square column; around figures of two mermen and a mermaid. Mark, the fleur-de-lis in blue. H. 5½ in.

508. MADRID. PAIR OF FLOWER HOLDERS in the form of a negro kneeling and holding upon his back a conical shell; on the base various marine shells, painted in colours. Mark, the fleur-de-lis in relief upon one (Pl. XV., fig. 224.), upon the other painted in blue. H. 5¾ in.

509. MADRID. STICK HANDLE in the form of a naked bust of a man, supporting on his shoulders a long horn or shell. Fine white paste. H. 2½ in., L. 5 in.

The fabric at Gerona, mentioned in various books, is probably imaginary, as the arms and name of the town appear on Oriental porcelain, made and probably painted in China for the Spanish market.

PORTUGUESE PORCELAIN.

VISTA ALEGRE.

A factory was started about 1790 at Vista Alegre near Oporto, which is still carried on. It was directed by M. Pinto Basto. The mark is V. A. with or without a crown. It appears with the crown in a specimen in the South Kensington Museum.

510. VISTA ALEGRE. OCTAGONAL PLATE, painted in pale blue with gilding, with a central bunch of flowers and eight others on the edge. Mark, V.A. in gold, and a triangle incised. (Pl. XV., fig. 225.) Diam. 9¾ in.

LISBON.

Some good cameo medallions were made here about 1775 to 1785, stated to have been first made by Bartholomeu da Costa, and then by Don Joao Figueireido, both of the military arsenal, of which Lady Charlotte Schreiber had some remarkable specimens. They are generally inscribed with their names, and are in the style of Wedgwood.

511. LISBON. TWO OVAL MEDALLIONS in biscuit, the surface slightly glazed and the background lilac. Portrait busts of Maria I., Queen of Portugal (1777–1816) nearly full faced, with laurel wreath, necklace and rich dress. Round the edge of the back of one of them the following inscription * LISBOA ARCENAL REAL DO EXERCITO IOAO DE FIGUIEREIDO FECIT 1792. The other has a stamp at the back PEDRO. H. $\frac{9}{10}$ in.

These small medallions were evidently made to set in rings or brooches. One of the former is in the collection of Sir A. W. Franks. There is a companion medallion of the King Dom Pedro, inscribed LISBOA. 1783. This was in Lady Charlotte Schreiber's Collection, with larger medallions by the same hand. *See* Chaffers, p. 460. A much larger medallion of the queen in a similar attitude, was issued by Wedgwood; generally in white cameo on a black ground.

TURKISH PORCELAIN.

512. TURKISH. SIX FOIL LARGE CUP, cover, and stand, with a sunk design inside the cup and cover and on the back of the saucer, which is only visible by transmitted light; the edges gilt; rose in relief on the cover. Diam. 4¾ in., 6¾ in.

From the Universal Exhibition of 1851.

MARKS ON CONTINENTAL PORCELAIN.

From early times it was not unusual to inscribe on pottery the names of the painters, as on Greek vases, or to affix a stamp, as on Roman examples, but there is very rarely any indication of the place where the specimens were made, or any sign to show that they belonged to any particular fabric.

On Italian majolica we often find the names of the painters, and sometimes those of the places at which they worked. There is scarcely, however, a true fabric mark on the earlier pieces, unless the circle and cross attributed to the Casa Pirota at Faenza, can be considered as such, or the cypher SP of Caffagiolo. In some of the later majolica we find such marks; for instance, on the wares of Savona and Genoa. On the Dutch delft a great number of makers are recorded by their initials, and occasionally with the name or emblem of the sign of their establishments; but, as a general rule, the marks are individual and not collective.

The earliest known porcelain made in Europe, the Medici porcelain, has such marks: the dome of the cathedral at Florence, or the Medici roundels. It is not, however, till a later date that true fabric marks are frequent, when the factories became more important, and especially when they were under the patronage of the governors of the countries where the porcelain was made.

These fabric marks are of various kinds, and as we are only concerned with continental porcelain, it will be sufficient to deal with them without reference to other ceramic wares. We get, for instance, the permanent marks, such as the familiar crossed swords of Saxony, adopted soon after the discovery of European hard porcelain, and the sceptre of Berlin, both marks still in use. In both cases, moreover, they are derived from the addition made to the arms of the Electors of Saxony and Brandenburg in respect of the offices they held under the German Emperor, so that there would be no necessity to change the marks. In other cases where the fabrics were under the patronage or owned by the sovereigns of the country, as at Ludwigsburg, Vincennes and Sèvres, St. Petersburg, &c., the mark might change with each successive sovereign. The permanence of the Sèvres mark down to the French Revolution was owing to the accident of there being successive kings of the name of Louis. In private factories we get the initials of the owners, which would, however, vary from time to time. Lastly, we have an emblem employed, like the tower of Tournay, the three Belts

of Copenhagen, or the anchor of Venice, which might last as long as the factory where they were used.

There are various ways in which the marks are applied. For instance, painted, generally in blue before the glazing; or by stamping on the wet clay, both of them marks that can be depended upon. Where the marks are painted over the glaze the certainty of their authenticity is diminished. In late specimens stencilling was employed, almost invariably over the glaze.

These are true fabric marks, but we often find other signs indicating the decorators or modellers, or the number of the pattern in the stock book of the factory. In some cases we find a numeral, generally in gold, which indicates some particular service, the object being that the agents through whose hands such services passed should easily keep together the pieces of one service. Occasionally, but very rarely, we find inscriptions indicating for what person or place a particular service was made.

Where these additions to the true factory marks occur on the specimens exhibited it has been thought well to engrave or describe them, as in the absence of factory marks they may serve to identify particular fabrics, and they may give information as to dates, modellers, &c.

With one exception the marks are represented in the woodcuts of the actual size of the originals. As a rule, in the catalogue or elsewhere, where the marks are stated to be in blue, they are under the glaze; excepting black or dark grey, the other colours are over the glaze. With regard to the soft paste porcelain, especially of France, it is not easy to see whether the marks are above or under the glaze. This being very soft the enamel colours are apt to sink into it, and appear below it. They are generally, however, over the glaze, excepting where the decoration is entirely in blue. This remark applies especially to the porcelain of Vincennes and Sèvres.

On the subject of marks it may be well to consult the ollowing works, besides those mentioned in the introduction:—

Guide de l'amateur de Porcelaines et de Poterie, by Dr. J. A. Theodor Graesse. Dresden, 1864, 1866, 1872, 1873. New edition by Jaennicke, Dresden, 1894.

Guide to the Knowledge of Pottery, Porcelain, &c., including a Catalogue of the Bernal Collection, by Henry G. Bohn. London, 1857, 1862.

Nouveau dictionnaire des Marques et Monogrammes des faiences, &c., by Oscar Edmond Ris-Paquot. Paris, 1873.

The China Collector's Pocket Companion, by Mrs. Bury Palliser. London, 1874.

A Manual of Marks on Pottery and Porcelain, by W. H. Hooper and W. C. Phillips. London, 1876.

Pottery and Porcelain; a Guide to Collectors, by Frederick Litchfield. London, 1879.

The difficulty with regard to these works, as well as the more general ones mentioned already, is that each author seems anxious to increase as much as possible the number of marks, and adopts all those given by his predecessors, often without discrimination, and sometimes the same mark occurs under more than one head. The sources from which the marks are derived are not indicated, so that there are no means of judging how far they can be relied on. An amusing instance of copying occurs in the work of Dr. Graesse, who, though the director of the Dresden Collection, contented himself by copying from Demmin the marks in that collection, which were not altogether correct. Under figure 18 in our plates is a note on the Meissen mark with a circle between the hilts, which is probably an error in drawing the correct mark. It appeared for the first time in Marryat, but only in the first edition. It was suppressed in the later editions, but still remains current. A characteristic example was the mark of Liverpool with the name and an anchor, which was only the usual mark of Davenport, misread from a badly stamped specimen. The number of letters in the two names happens to be the same, and four of them occur in the same position. On examining, however, the specimen from which this imaginary mark was derived, it was clear that there were one or two other letters which could not form part of "Liverpool." The mark is, however, given by Hooper and Phillips, and duly repeated by Jaennicke.

On some of the specimens exhibited are engraved marks, which are not factory marks, but are of considerable interest. These are the marks of the Dresden Collection. Frederick Augustus I. and II., successive Electors of Saxony, also known as Augustus II. and III., Kings of Poland, brought together a large quantity of porcelain, especially the first of these sovereigns, who intended to use them as decorations of the Japanese Palace, and they served also as models for the earlier porcelain at Meissen first made under his reign. They have now been removed to the Johanneum, where they are well displayed.

In order, it is said, to prevent the courtiers and others from making away with the royal property every specimen was marked with a number engraved on the lathe. To avoid high numbers and facilitate classification a sign was used for each kind of porcelain. An inventory was made, of which the one now existing is a later copy, and is in five volumes. The signs used for the various kinds of Oriental porcelain are described in the Franks Catalogue of Oriental Porcelain (1878), pp. 235, 236. This, however, did not include the marks for Böttger ware, or the porcelain of Dresden and Meissen. The former was R., probably for *Roth*, Böttger's ware being often termed Rothes Porzellan. The sign for the early Saxon true porcelain was W., no doubt intended for *Weiss* or white.

There being a great number of duplicates, some of these were disposed of about the middle of this century, and specimens

are therefore to be found in various other collections. In the one now exhibited there is no specimen of Böttger's ware with the R., but a certain number with the W.; for instance, Nos. 19–22, 24–32, 98.

Some valuable information might be obtained by going over the specimens at the Johanneum with the inventory, as it is possible that the numbers may have been affixed at various successive times, and they might help to fix the chronology of the earlier specimens.

For the Dresden Collection it would be well to consult "Die Königlich Sächsische Porzellan-Sammlung," by Dr. Gustav Klemm. Dresden, 1834; and "Beschreibender Catalog der K. Porzellan- und Gefäss-Sammlung zu Dresden," by Dr. Johann Georg Theodor Graesse. Dresden, 1873.

GERMANY.

Plate I., fig. 1. Böttger (No. 6). Impressed; probably suggested by the square mark often found on Chinese *boccaro*, with which the Böttger ware has much affinity. The crossed lines have some resemblance to the crossed swords of Saxony.

Plate I., fig. 2. Böttger (No. 10). Impressed; shield with crossed swords, which, contrary to usage, have their points downwards.

Plate I., fig. 3. Meissen (No. 27). Painted in black, like lacquer; this is not a factory mark, but the number of the Dresden Collection; it is peculiar in having no N. before the numeral.

Plate I., fig. 4. Meissen (No. 38). In blue under glaze; crossed swords and K, which may indicate the director, or the painter.

Plate I., fig. 5. Meissen (No. 43). In blue under glaze; a serpent twined round a staff; the rod of Æsculapius, said to have been adopted by Böttger in allusion to his having been brought up to be a physician. This mark is very commonly called the Caduceus mark, but the Caduceus, or rod of Mercury, was formed of two snakes symmetrically disposed round a staff.

Plate I., fig. 6. Meissen (No 32). This curious mark is stated only to occur on some bowls made for the Countess von Cosel, mistress of Augustus II., King of Poland, and must be of early date, as the Countess fell into disgrace in 1713. The ornamental lozenge with two staves in saltire is in gold, and may have been suggested by a Chinese mark. The staves might almost do as crossed swords. The usual crossed swords is on this specimen in blue over the glaze, and the number of the Dresden Collection, 285 W., engraved. In the Dresden collection are six of these bowls with the same number, and another with N. 203, and the crossed swords in blue under the glaze. The mark seems to have been first copied by Demmin, from whom it was taken by Graesse, Chaffers (p. 468), and others. Chaffers is in error

as to the Countess, who, as we have seen, was not a danseuse, and was mistress of Augustus II., not of his son Augustus III.

Plate I., fig. 7. Meissen (No. 39). In blue under glaze; the well-known cypher or monogram of Augustus II., King of Poland. This mark has been frequently copied on modern porcelain, even, it is said, on pieces issued from the Royal Factory, but the letters are more angular.

Plate I., fig. 8. Meissen (No. 40). In blue under glaze; the crossed swords with G and K.H.C.W. (Königliche Hof Conditorei, Warsaw). Made for the use of the Royal Court Confectionery at Warsaw.

Plate I., fig. 9. Meissen (No. 63). This is not a factory mark, but forms part of the decoration of the tankard on which it occurs, being on a shield held by a Chinese warrior. The inscription has been made with a point through a coat of brown colour before the piece was fired in the enamelling kiln, and it records, no doubt, the name of the painter George Ernst Keil at Meissen, the 6th of July 1724. There is no factory mark on this specimen.

Plate II., fig. 10. Meissen (No. 64). In blue under glaze; K. P. M. (Königliche Porzellan Manufactur) and crossed swords. The number 86 has been added in gold, probably the number of the service.

Plate II., fig. 11. Meissen (No. 65). In blue under glaze; the crossed swords, B. P. T. Dresden, 1739. The signification of the initials has not been ascertained, but they are probably those of an office at Dresden, or of some person residing in the city, as the factory had been removed to Meissen in June 1710. For a similar mark *see* Chaffers, p. 469.

Plate II., fig. 12. Meissen (No. 66). In blue under glaze; the crossed swords and Dresden, 1739, 26, probably a service number, in gold. Though very similar in style to No. 65, this has not formed part of the same service, as the disposition of the gold on the raised leaves and the pattern of the lace-like borders are different. It was possibly, however, made for the same office or person.

Plate II., fig. 13. Meissen (No. 107). In blue under glaze; the crossed swords with a lozenge between their points instead of between the hilts as is more usual in additions to the mark.

Plate II., fig. 14. Meissen (No. 71). In lilac over glaze, like most artists' marks. It records that the very unusual mode of decoration was *invented* by C. F. Herold and made by him at Meissen, the 12th September 1750. The invention, no doubt, refers to the application of embossed plates of gold, but such decoration may be seen on the soft paste of St. Cloud (Nos. 344, 345), one of which from the date of its mount must be at least 16 years earlier. C. F. Herold may have been related to the former director of the Meissen factory, J. G. Herold. This specimen is quoted by Chaffers (p. 470) and repeated elsewhere.

Plate II., fig. 15. Meissen (No. 88). The crossed swords and 1741. This is not a factory mark, but forms part of the decoration, being on a sign-post in a landscape. Such specimens are valuable as helping to fix the chronology of the various styles of painting.

Plate II., fig. 16. Meissen (No. 98). The crossed swords in lilac over the glaze, and the number of the Dresden Collection engraved as usual. This looks of later date than most of the specimens from the Japanese palace; but, on the other hand, the number is a high one, and it may have been added to the inventory at a later date.

Plate II., fig. 17. Meissen (No. 99). The crossed swords with a dot are in blue under glaze, a mark stated not to have been used till 1763. The rest of the marks seem to indicate a pattern piece. The inscription, "1192. 14 Novebr. 1769" and GΔ combined are in lilac; the HΔ combined and the L in olive green. The painting is not remarkable.

Plate II., fig. 18. Meissen (No. 106). In blue under glaze; the crossed swords with dot between, used from 1763. This is probably the same mark as the one with the circle between the hilts, which first appeared in the first edition of Marryat, probably from an erroneous drawing. It was, however, suppressed in the later editions, but has survived in the mark books. It does not really seem to be known.

Plate II., fig. 19. Meissen (No. 108). The crossed swords and star, indicating the period during which Count Camillo Marcolini was director, 1774–1814, in blue under glaze, with 23 impressed. No. 97 C has been added in black over the glaze; probably a pattern piece, as the decoration is all under glaze.

Plate II., fig. 20. Meissen (No. 109). The crossed swords and star of Marcolini in blue under glaze. As usual with decorators' signatures, the inscription is over glaze, and in black. It records C. F. Kühnel, a painter at Meissen, who had been for 35 years at the factory, and was then 57 years old. It occurs on a plate with military manœuvres dated 1776. The same inscription with the same date at the end of it occurs on No. 110. The mark is given in Chaffers, p. 470, and repeated by Jaennicke, said in both cases to be from a specimen in the Bohn Collection, from which No. 109 was obtained, but from minute differences it can hardly be the same specimen.

Plate II., fig. 21. Meissen (No. 114). Incised; crossed swords with a triangle with the star of the Marcolini period, on biscuit ware. On the cup is 16 impressed.

Plate III., fig. 22. Meissen (No. 121A). In red over glaze "Lauche fecit Dresden," the name of a painter residing at Dresden, and perhaps not one of the regular employés of the factory.

Plate III., fig. 23. Meissen (No. 122). In red over glaze; IAW Augsburg, probably the name of a decorator. Chaffers

gives (p. 438) two marks, AEW and İW, as from cups and saucers in the Reynolds Collection, which he attributes to Venice. The initial W and the dotted İ seem to indicate a German origin, and they may also be the works of Augsburg decorators.

Plate III., fig. 24. Meissen (No. 123). The mark of a well-known decorator, A. Bottengruber, residing in 1726 at Breslau (Wrattislavia) indicated by W in gold. He afterwards became, in 1731, a painter at Vienna. The initials and date are in lilac over the glaze. This specimen seems to be the one noticed in Chaffers, p. 471. In the Hamburg Museum is a cup and saucer with the same initials and "F. Wrat. 1726." *See* Brinckmann, p. 37.

Plate III., fig. 25. Meissen (No. 127). Not a fabric mark but the signature of a canon of Hildesheim, named Busch, who amused himself in decorating white Meissen porcelain by scratching on it, with a diamond, various designs, afterwards filled in with black, not burnt in. There are five specimens in the collection, of which one (No. 121) is also signed Busch, but without a date. In the Hamburg Museum is a specimen dated 1752 (Brinckmann, p. 74). He also scratched on glass, as appears from a signed drinking goblet in the British Museum.

Plate III., fig. 26. Vienna (No. 137). In blue under glaze; the well-known shield of Austria.

Plate III., fig. 27. Vienna (No. 136). In blue over glaze; Vienna, 12 July 1771. This scarcely looks like a production of the Imperial factory.

Plate III., fig. 28. Vienna (No. 138). In blue under glaze; the shield of Austria, but crowned. On the tray of a cabaret, of which the other pieces have the shield not crowned. They have on them stamped 85, believed to indicate the date 1785.

Plate III., fig. 29. Vienna (No. 135). In blue over glaze; the signature of Antonius Anreiter, 1755; no doubt the painter. The specimen has the usual shield in blue under glaze.

Plate III., fig. 30. Anspach (No. 142). In blue under glaze; an eagle, derived probably from the arms of the house of Brandenburg, to which the Margraves of Anspach belonged.

Plate III., fig. 31. Anspach (No. 145). In blue under glaze; A.

Plate III., fig. 32. Anspach (No. 141). In blue under glaze; A and shield with a bend. The arms of Anspach (Onolsbach) are a bend undulé (a *bach* or rivulet) with fishes; but this would be difficult to give on so small a scale, though it is better expressed in a stamped mark, of which there is not a specimen in the collection. On account of the arms this mark has been attributed to Strassburg by Tainturier, p. 57.

Plate III., fig. 33. Bayreuth (No. 146). In grey over glaze; the name of a painter, Metzsch 1748. Chaffers (p. 491) gives the mark on a cup, which seems to be painted much in the same style, then belonging to Sir Henry B. Martin, inscribed Bayreuth 1744, and states that over this inscription are indications

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of the letters FM; probably, therefore, the same painter. Metzsch had much to do with the factory at Fürstenberg and has been transformed into Metul by Marryat and others.

Plate III., fig. 34. Bayreuth (No. 147). In blue over glaze; the name of the painter Jucht. Chaffers gives this mark (p. 490), apparently from the same specimen. Jucht was a *hofmaler* at Bayreuth.

Plate III, fig. 35. Bayreuth? (No. 148). In grey under glaze; B within C, and HB combined, with an indistinct stamped shield, apparently not that of Bavaria. This is attributed to Bayreuth by Demmin (p. 795), Chaffers, (p. 490), and others. Had the shield been more perfectly impressed, any doubt might have been removed.

Plate III., fig. 36. Höchst (No. 149). In lilac over glaze; a wheel, the armorial bearing of the Electors of Mayence, in whose territories Höchst was situated, and who afterwards became patrons of the factory.

Plate III., fig. 37. Höchst (No. 150). The wheel impressed, not a common form of the mark, and LS or SL in cypher painted in blue over the glaze, probably the initials of the decorator.

Plate III. fig. 38. Höchst (No. 156). The usual wheel in blue under glaze, and incised MAHM conjoined, probably the initials of the sculptor who designed the figure on which it occurs.

Plate IV., fig. 39. Höchst (No. 157) The wheel in blue under glaze, and a numeral and sundry letters incised.

Plate IV., fig. 40. Höchst (No. 158). The wheel under the electoral crown in blue under glaze, and a monogram of *TK* incised.

Plate IV., fig. 41. Fürstenberg (No. 160). In blue under glaze; *F* the initial of the town; sometimes in gold.

Plate IV., fig. 42. Fürstenberg (No. 163). In blue under glaze; *F* varied.

Plate IV., fig. 43. Fürstenberg (No. 165). Impressed, the Brunswick horse and W. Chiefly used on biscuit work.

Plate IV., fig. 44. Berlin (No. 173). In blue under glaze; the initial of the founder of the factory Wegeli, 1750-57. It sometimes occurs incised, as on No. 169.

Plate IV., fig. 45. Berlin (No. 172). The W of Wegeli in blue under glaze, and incised 1, 90, 32, the two latter divided by a line like a fraction. This is generally the case with the first and second figures as well, of which examples may be seen on Nos. 170 and 171, where, however, the numerals are impressed, not incised. The significance of these numbers does not seem to be yet known.

Plate IV., fig. 46. Berlin (No. 174). On a cup, in blue under glaze; G, the initial of Gotzkowski, who revived the Berlin factory in 1761, and continued till 1763, when the factory passed into the hands of the King. With the G is an 8 in gold, which also appears on the next mark, which is on the saucer of the cup, showing that they belonged to the same service.

Plate IV., fig. 47. Berlin (No. 174). This is on the saucer of preceding cup, in blue under glaze, with the same number 8 in gold. This well-known mark represents the sceptre which was borne by the Elector of Brandenburg as Grand Chamberlain of the Empire. This is the common Berlin mark, but must be an unusually early example. It has to be remembered that the marks under glaze were put on when the porcelain was made and before it was decorated.

Plate IV., fig. 48. Frankenthal (No. 178). Impressed on a figure, on the edge of which is the lion of the Palatinate in blue under glaze. It seems to be two of the initials of Paul Anthony Hannong, who seems to have gone to Frankenthal from Strasburg in 1755.

Plate IV., fig. 49. Frankenthal (No. 179). In blue under glaze; the lion of the Palatinate and a cypher composed of the letters JAH, no doubt Joseph Adam Hannong, the son of Paul. On the same piece is impressed I H 11, probably the initials of Joseph Hannong, who has omitted his second name, as his father did on the last piece.

Plate IV., fig. 50. Frankenthal (No. 182). In blue under glaze; CT, the cypher of Carl Theodor, the patron of the factory, under a crown. It occurs on the remarkable plate giving the various tints used in the factory, and the laudatory inscription round the same cypher in gold.

Plate IV., fig. 51. Frankenthal? (No. 183). In lilac over the glaze, the letters L.V. G. The similarity of the painting and colour on this specimen to No. 181 has suggested that this may be of Frankenthal make, but there is no certainty.

Plate IV., fig. 52. Frankenthal? (No. 184). In blue under glaze. VR combined and F. This mark has been attributed to Frankenthal by Chaffers (p. 488) and others, suggesting Ringler as the maker, but the specimen on which it occurs must be long after he had settled at Ludwigsburg, in 1759, and has somewhat of a French look. If made at Frankenthal it may indicate Von Recum, who purchased the factory in 1800.

Plate IV., fig. 53. Nymphenburg (No. 185). The coat of Bavaria impressed, beneath which J 1 also impressed; over the latter are painted, in green, the initials IAH. and two leaves or palm branches, with the date 1765 in gold. This is on a tankard painted with flowers; on another tankard of Nymphenburg with figures representing the four quarters of the globe, formerly in the Reynolds Collection are the same initials and the date 1778, D. 17 8br. *See* Chaffers, p. 489.

Plate IV., fig. 54. Nymphenburg (No. 187). In blue under glaze; a six-pointed star formed of two triangles with the letters *G*, *a*, *m*, and the numbers 1, 2, 3. Also the shield of Bavaria impressed and 5/D incised. Demmin calls the triangles masonic, but he describes the design erroneously as a pentalpha, which has but five points. The letters do not seem to have been explained.

Plate V., fig. 55. Nymphenburg (No. 200). On one of a pair of biscuit statuettes. The shield of Bavaria impressed, the letters CA combined and H incised. These letters occur only on the figures, not on the pedestals, and probably indicate the modeller. Demmin gives this monogram, but refers it to the Elector Albert, who died in 1745, which is too early for the figures, and is before the factory was founded.

Plate V. fig. 56. Nymphenburg (No. 189). In brown over glaze; C. H. Zöhrgaden, 1771. (Churfürstliche Hof Zehrgaden, the Electoral Court Store-room.) On a dish on which dainties might be sent to table from the Court Store-room, and the inscription would ensure the return to the proper office. In the Reynolds Collection was a Nymphenburg shell-shaped box inscribed C. H. Z., 1771, probably made for the same office. The dish has also the Bavarian coat impressed.

Plate V., fig. 57. Nymphenburg (No. 190). An inscription in brown over the glaze, "C. H. Conditorey, 17, 1771" (Churfürstliche Hof Conditorei, the Electoral Court Confectionery.) This, like the last, must have been made for the use of a court office, and has the same date. It has also the shield of Bavaria impressed. A third of the court offices was the "C. H. Silberkamer, 1771" (the electoral plate chamber), of which a specimen was in the Staniforth Collection as recorded by Chaffers (p. 489), who has misread the word as "Silbertamer," and has considered it a man's name. It is evident that in 1771 services were ordered for the offices of the Bavarian court.

Plate V., fig. 58. Nymphenburg (No. 188). In blue under glaze; a quarter of an oval shield with the arms of Bavaria. Chaffers, p. 489; but he speaks of it as impressed.

Plate V., fig. 59. Nymphenburg (No. 196). Impressed quatrefoil, enclosing the Bavarian arms, one of the many variations of this mark. From the small size of the stamp the figure is increased to twice the size linear.

Plate V., fig. 60. Nymphenburg (No. 191). In lilac over glaze; on the foot rims of two saucers, "Amberg, 1774." On the cups "Amb. 1774"; probably the name of an artist. On some of the pieces the shield of Bavaria impressed.

Plate V., fig. 61. Ludwigsburg (No. 205). On a saucer in blue under glaze, the arms of Würtemberg, three stags' horns. The porcelain of inferior quality.

Plate V., fig. 62. Ludwigsburg (No. 205). On the cup belonging to the last specimen in blue under glaze, L., no doubt for Ludwigsburg. These two marks are given from this specimen by Chaffers, p. 494.

Plate V., fig. 63. Ludwigsburg (No. 203). In blue under glaze; a stag's horn out of the arms of Würtemberg; also on porcelain of inferior quality, and possibly early.

Plate V., fig. 64. Ludwigsburg (No. 209). On the edge of the pedestal of a small figure, in blue under glaze, two letters C

forming the cypher of Charles, Duke of Würtemberg. The crown may have been omitted for want of space.

Plate V., fig. 65. Ludwigsburg (No. 206). In blue under glaze; the same cypher as the last, but with a ducal crown. This cypher also occurs as the decoration of a saucer, No. 204, on the cup of which is a portrait of the Duke of Würtemberg, the patron of the factory. By a strange error this mark appears in various works as the cypher of Charles III., King of Spain, and on Madrid porcelain. The German crown would alone show that this is a mistake.

Plate V., fig. 66. Ludwigsburg (No. 211). In red over glaze; the letters FR, the first of which is more like a T, under a royal crown; signifying, no doubt, Frederick I., King of Würtemberg (1805–16).

Plate V., fig. 67. Kelsterbach (No. 213). HD for Hesse Darmstadt, Kelsterbach being in that duchy.

Plate V., fig. 68. Rudolstadt? (No. 215). In blue under glaze, R. This letter belongs to several fabrics, but the specimen upon which this mark occurs seems to be Thuringian, and therefore Rudolstadt, but it is doubtful whether there ever was a factory at the town itself.

Plate V., fig. 69. Rudolstadt? (No. 217). In brown; a hay-fork, a portion of the arms of the Princes of Schwarzburg, a branch of which possessed Rudolstadt.

Plate V., fig. 70. Sitzerode? (No. 218). In green over glaze a mark like an A, probably an imitation of the Meissen swords with an S impressed. Macheleid of Rudolstadt, who discovered Thuringian porcelain, is said to have had an establishment at Sitzerode, in the neighbourhood of Rudolstadt, afterwards removed to Volkstedt. On the saucer of the cup the same mark occurs in pink with an H impressed. The mark has often been attributed to Anspach in Thüringia, a place that does not exist.

Plate V., fig. 71. Closter Veilsdorf (No. 220). In blue under glaze; the arms of Saxony, no doubt for Saxe-Meiningen, with CV, the initials of the name of the place, which is in that duchy. This mark has been wrongly attributed to Volkstedt by Chaffers (p. 497), who imagined that Veilsdorf was spelt with a W; but as Volkstedt is in the duchy of Schwarzburg Rudolstadt, the arms of Saxe-Meiningen prove that the attribution is wrong.

Plate V., fig. 72. Closter Veilsdorf (No. 223). In blue under glaze; the letters CV in cypher, no doubt the initials of the factory.

Plate VI., fig. 73. Wallendorf (No. 225). In blue under glaze; W, and in gold J: Haag, probably the decorator's name. The specimens from which this mark is taken have been attributed to Wegeli of Berlin and by Chaffers (p. 505) to Weesp in Holland; but the make of the china appears to be Thuringian, and there is a good deal of similarity to No. 226, which is also marked with a W, and has on it the Thuringian flutings. Demmin misreads the name as S. Haag, which he wants to make Sgraven Haag (the Hague) as on the decoration of No. 280.

Plate VI., fig. 74. Gross Breitenbach (No. 229). In blue under glaze; a trefoil in outline, said to be an allusion to the junction of three factories under the direction of Greiner.

Plate VI., fig 75. Gross Breitenbach (No. 232). A trefoil in relief in white, on blue porcelain with cameo decorations like Wedgwood.

Plate VI., fig. 76. Gross Breitenbach (No. 231). In red; a trefoil.

Plate VI., fig. 77. Gross Breitenbach and Limbach (No. 233). Engraved in the paste on blue porcelain with white decoration, like No. 232. Below "Gruber," probably the Director's name.

Plate VI., fig. 78. Limbach (No. 235). In lilac over glaze, two letters L back to back. This occurs on a teapot, which is very similar to No. 277, bearing the mark fig. 100, attributed to Luxemburg, and both specimens may have the same origin.

Plate VI., fig. 79. Limbach (No. 236). In blue under glaze; two letters L back to back. Limbach is a village in Saxe-Meiningen.

Plate VI., fig. 80. Rauenstein (No. 237). In black over glaze; R-n. This village in Saxe-Meiningen still has a porcelain factory.

Plate VI., fig. 81. Gera (No. 241). In blue under glaze; G, the initial of the town. That this letter belongs to the place is shown by a view of Gera being on the specimen.

Plate VI., fig. 82. Gera (No. 242). In blue under glaze; G, a variation of the last mark.

Plate VI., fig. 83. Thuringian (No. 244). In blue under glaze; T. It is not known to what factory this mark belongs, but the style of the porcelain is Thuringian.

Plate VI. fig. 84. Gotha (No. 245). In blue under glaze; R. It has been said that G is one of the Gotha marks, but it is probable that, having been adopted by the factory of Gera, it would scarcely have been used at Gotha. Moreover, the R is recognised at Gotha as one of the old marks indicating the Director Rotteberg. The specimen on which this mark occurs is of too good a quality to have been made at Rudolstadt, like fig. 68.

Plate VI., fig 85. Gotha (No. 248). In blue under glaze R. g. and 2; no doubt another of Rotteberg's marks, and not Ratisbon (Regensburg) to which it has been sometimes attributed.

Plate VI., fig. 86. Gotha (No. 251). Stencilled in red; a fowl on a mountain, probably intended for Henneberg, within a garter inscribed GOTHA. The same design is duplicated in an impressed mark on this specimen.

Plate VI., fig. 87. Fulda (No. 253). In blue under glaze; double F (Fürstlich Fuldaisch) under a crown.

Plate VI., fig. 88. Fulda (No. 255). In blue under glaze; a cross derived from the arms of the Prince Bishop of Fulda, chiefly used for figures.

Plate VI., fig. 89. Fulda? (No. 257). In black under glaze; F under a crown. On a cup of coarse porcelain of a hybrid

character, which may belong to some other fabric. It is not unlike the coarser pieces of Ludwigsburg (such as No. 205), and the porcelain has somewhat of an Italian character, but the crown is distinctly German.

Plate VII., fig. 90. Schlaggenwald (No. 258). In black over glaze; S, the initial of the place.

Plate VII., fig. 91. Pirkenhammer (No. 259). Impressed; XI, CF and 4. The CF no doubt stands for Christian Fischer.

Plate VII., fig. 92. Pirkenhammer (No. 259). Impressed; XI, F & B, and 4, probably representing Fischer and a partner.

Plate VII., fig. 93. Herend (No. 261). Impressed; HEREND, and in blue over glaze the arms of Hungary. This is the mark of a comparatively modern factory at Herend in Hungary, of which the speciality has been the clever imitation of the porcelains of other factories. The same mark occurs on No. 260, an excellent copy of Sèvres.

Plate VII., fig. 94. Uncertain German (No. 265). In blue under glaze; two swords, taken no doubt from the Meissen swords and with a third sword across them.

Plate VII., fig. 95. Uncertain German (No. 266). In blue under glaze; two staves crossing, and T an imitation probably of the Meissen crossed swords, and it is on a cup painted in the Meissen style. There is a good deal of similarity to the coffee pot from Closter Veilsdorf (No. 221), so this may be a Thuringian mark.

Plate VII., fig. 96. Uncertain German (No. 267). In blue under glaze; *T* (or *F*) K in monogram; on a cup and saucer somewhat Thuringian in character, and which is the specimen quoted by Chaffers (p. 495), as Ludwigsburg. Jaennicke also attributes it to Ludwigsburg (2049), reading it as TR. He has also given it among the unknown German marks as 2104 and 2115.

Plate VII., fig. 97. Uncertain German (No. 272). In dark blue under glaze; a doubtful letter *h* or *R*; it may even be French.

HOLLAND.

Plate VII., fig. 98. Weesp (No. 273). In blue under glaze; crossed swords and three dots. The mark has also been attributed to Arnstadt.

Plate VII., fig. 99. Weesp (No. 275). In red over glaze; LM and W. This specimen is quoted in Chaffers (p. 506), and seems too late in style for Weesp.

Plate VII., fig. 100. Luxemburg? (No. 277). In lilac over glaze; LB conjoined. On some figures not unlike No. 274 with the mark of Weesp. This mark is usually attributed to Luxemburg, probably from some resemblance to the LB conjoined, on faience made at Sept Fontaines near Luxemburg

by the brothers Boch. The mark also occurs on a teapot, (No. 276), which greatly resembles No. 235, attributed to Limbach, and the monogram under consideration is given by Jaennicke as one of the Limbach marks (2077).

Plate VII., fig. 101. Hague (No. 281). In blue, whether under glaze or sunk into the glaze it is not easy to determine, being soft paste. The well-known stork with an eel in its mouth the arms of the Hague.

Plate VII., fig. 102. (No. 279). In brownish red; N°. 5. On other specimens of the service is the usual Hague mark.

Plate VII., fig. 103. Oude Loosdrecht (No. 284). The letters M. OL. (Manufactuur Oude Loosdrecht) painted in blue under glaze and also incised. On a painting by N. Wicart.

Plate VII., fig. 104. Amstel (No. 285). In blue under glaze; *Amstel* the name of the factory.

Plate VII., fig. 105. Rotterdam (No. 287). In dark grey under glaze; *F.L.S.* the mark of the maker of the porcelain; on a gilt panel is marked, by scratching or burnishing, A Rotterdam WM: 1812, which may indicate a decorator, perhaps an amateur, who may have made use of a white porcelain vase from elsewhere; there is no evidence that porcelain was made at Rotterdam, but the fabric mark is not known.

DENMARK.

Plate VIII., fig. 106. Copenhagen (N. 290). On soft paste, in blue over glaze; F. 5 for Frederick V., King of Denmark 1746–1766. On rare specimens, of soft paste, very French in style, and probably made under Louis Fournier 1760–65. The mark also occurs in gold (No. 288). The latter are said to have been specially made for the use of the King, but from No. 289 this seems to be doubtful, as that royal piece is marked in blue.

Plate VIII., fig. 107. Copenhagen (No. 294). In blue under glaze; three parallel wavy lines, said to symbolize the three Belts which divide the Danish islands.

Plate VIII., fig. 108. Copenhagen? (No. 296). In blue under glaze; a cross. On coarse porcelain like Thuringian. It is attributed to Copenhagen by Mrs. Bury Palliser in "The China Collector's Pocket Companion," p. 94, apparently from a piece of the same service. A similar cross with the addition of three smaller crosses is given by Chaffers as the mark on a déjeûner with portraits of the Kings and Queens of Denmark.

SWEDEN.

Plate VIII., fig. 109. Marieberg (No. 297). Incised in the paste MB combined. The mark appears on a specimen of soft paste very like Mennecy or Bourg la Reine.

Plate VIII., fig. 110. Marieberg (No. 298). On hard paste, in blue under glaze; the three crowns of the arms of Sweden, MB conjoined for the factory, and F, probably Fleurot.

Plate VIII., fig. 111. Marieberg (No. 298). Similar to the last, but with S, possibly Sten.

Plate VIII., fig. 112. Marieberg (No. 299). In pink over glaze; the three crowns of Sweden with the emblem of the house of Vasa. The porcelain seems to differ from the others, and may be of a hybrid paste.

RUSSIA.

Plate VIII., fig. 113. St. Petersburg (No. 300). In blue under glaze; E II, the initial of the Empress Catherine II. (Ekaterina), 1762–1796, indicating it to be from the Imperial factory established in 1745 by the Empress Elizabeth.

Plate VIII., fig. 114. St. Petersburg (No. 301). In lilac over glaze; II : K, probably the director's mark; it occurs on a dish with the usual mark of Catherine II. and is quoted by Chaffers, p. 515.

Plate VIII., fig. 115. St. Petersburg (No. 303). In blue under glaze; the initial of the Emperor Paul, 1762–1801, under a crown. On a plate from a service given by the Emperor Alexander I. to his sister Catherine, Queen of Würtemberg.

Plate VIII., fig. 116. St. Petersburg (No. 305). In blue under glaze; the initial of the Emperor Alexander I., 1801–1825, under a crown. On the same service as the last.

Plate VIII., fig. 117. Moscow (No. 308). In blue under glaze; AII combined, the initials of A. Popoff, of Moscow, on porcelain figures.

Plate VIII., fig. 118. Moscow (No. 310). In blue under glaze; G, the initial of (A.) Gardner, an Englishman, who founded a factory at Moscow.

Plate VIII., fig. 119. Moscow (No. 311). Printed in red over glaze; two devices, the Russian eagle with initial of the Emperor Alexander II. and a figure of St. George surrounded by a garter, inscribed ФАБРИК ГАРДНЕРБ · въ Москвѣ. The mark of A. Gardner. On the same piece are stamped ГАРДНЕРБ and St. George and the Dragon.

Plate VIII., fig. 119.* Korzec (No. 311A). In red over glaze; a triangle enclosing a human eye, below which Korzec, 9. On a cup, the saucer of which has the same mark with 6 instead of 9.

Plate VIII., fig. 120. Baranowka (No. 312). In brown over glaze; Baranowka, the name of a place in Volhynia; under it 11. Quoted in Chaffers, p. 518.

BELGIUM.

Plate IX., fig. 121. Tournay (No. 313). In gold; a tower, the arms of Tournay, which has been sometimes miscalled a flaming

furnace. The gold tower seems to have been used on choice pieces at the beginning of the second period of the factory.

Plate IX., fig. 122. Tournay (No. 314). In red over glaze; the tower of Tournay with G. This mark is given by Chaffers (p. 511) apparently from this specimen. M. Eugene Soil considers the tower in colours to indicate the first period of the factory.

Plate IX., fig. 123. Tournay (No. 315). In blue under glaze; crossed swords and three crosses; perhaps derived from the arms of Peterinck, the founder of the factory, ennobled 1769, which were gules two swords in saltire between four crosses crosslet argent.

Plate IX., fig. 124. Tournay (No. 316). In gold; crossed swords and four crosses. The mark in gold, according to Soil, was used on pieces of the first quality, and that in blue on the second quality.

Plate IX., fig. 125. Tournay? (No. 318). In dull pink over glaze; a line crossed by two others. The porcelain has all the appearance of Tournay, but the mark is not mentioned by Soil; perhaps a decorator's sign.

Plate IX., fig. 126. Brussels (No. 320). In red over glaze; L. Cretté, Bruxelles, rue D'Aremberg, 1791. A similar mark is given by Chaffers, p. 512.

Plate IX., fig. 127. Brussels (No. 321). In brown over glaze; L. C., the initials of L. Cretté.

Plate IX., fig. 128. Brussels (No. 322). In brown over glaze; EB combined. This monogram is stated by Chaffers (p. 512) to occur on the teapot of a service of which other pieces have the name of Cretté.

SWITZERLAND.

Plate IX., fig. 129. Zürich (No. 323). In blue under glaze; Z for Zurich, with two dots. There are other incised marks.

Plate IX., fig. 130. Nyon (No. 326). In blue under glaze; a fish.

Plate IX., fig. 131. Geneva (No. 328). In gold; P. M. Genève; probably a decorator's mark, as no porcelain is known to have been made at Geneva.

FRANCE.

Plate IX., fig. 132. Saint Cloud (No. 330). In blue under glaze; the sun, the emblem of Louis XIV.

Plate IX., fig. 133. Saint Cloud (No. 337). In blue under glaze; 4 S.C, T, the initials of the factory and its director Henri Trou, who had married the widow of Pierre Chicanneau, the founder of the factory, and was received as a maître faiencier of Paris in 1702. It also occurs incised.

Plate IX., fig. 134. Saint Cloud (No. 335). In blue under glaze; I and three crosses; an uncommon mark, which has, no doubt, been rightly attributed to this factory.

Plate IX., fig. 135. Saint Cloud (No. 336). In blue under glaze; S., probably for Saint Cloud. It occurs on a cup of which the saucer has the usual mark of Trou, like fig. 133.

Plate IX., fig. 136. Lille? (No. 346). In blue under glaze; L for Lille. On soft paste; the better known mark is LL and a cross. The single L is given by Jacquemart, p. 615.

Plate IX., fig. 137. Chantilly (No. 347). In red over glaze; a horn.

Plate IX., fig. 138. Chantilly (No. 350). In gold; a horn and P or *PL* combined, the initial of a director or painter; perhaps Peyrard.

Plate X., fig. 139. Mennecy (No. 354). In blue under glaze; D.V., for the Duc de Villeroy, the patron of the factory.

Plate X., fig. 140. Mennecy (No. 355). Incised; DV and 2; the latter a pattern mark.

Plate X., fig. 141. Mennecy (No. 361). Incised; D,V and *f*.

Plate X., fig. 142. Mennecy? (No. 359). Incised DC,O. On porcelain closely resembling Mennecy.

Plate X., fig. 143. Bourg-la-Reine (No. 365). Incised BR, the initials of the factory, which was a continuation of that at Mennecy.

Plate X., fig. 144. Sceaux or Sceaux Penthièvre (No. 368). Incised S. X., the first and last letters of the name. Jacquemart (p. 631) proposes to read it X. S. for the Duc de Penthièvre, but the letters do not seem to fit his initials.

Plate X., fig. 145. Arras (No. 370). In blue under glaze; AR and I.

Plate X., fig. 146. Arras (No. 371). In blue under glaze; AA., a variant of the usual mark.

Plate X., fig. 147. Vincennes (No. 372). In yellowish red over the glaze; TAUNAY, probably the painter's name, who occurs in a list of painters at Vincennes in 1750, printed by Jacquemart. The specimen seems to be a trial piece of an early period, and has no other mark.

Plate X., fig. 148. Vincennes (No. 377). In gold; the royal LL enclosing a dot, and therefore before 1753.

Plate X., fig. 149. Vincennes (No. 375). In blue; the royal LL accompanied by four dots.

Plate X., fig. 150. Vincennes (No. 379). In blue; the royal LL enclosing A (1753), below which the decorator's mark H, not given in the lists. The establishment at Vincennes remained there till 1756, when it was removed to Sèvres.

Plate X., fig. 151. Vincennes (No. 379). Incised; on the same specimen as the last.

Plate X., fig. 152. Sèvres (No. 383). In black over glaze; Levé feu d'or. Teinte faite en Juillet 1786. This interesting trial piece was probably painted by Levé senior, with a newly-discovered black colour, which was burnt at the same degree of heat as the gilding.

Plate X., fig. 153. Sèvres (No. 384). In blue; the royal LL accompanied by the letters KK (1786) and Y, the painter's mark

(*see* Chaffers, p. 581); and, in gold, 2,000, the mark of the gilder Vincent.

Plate XI., fig. 154. Sèvres (No. 385). In red over glaze; the royal LL surmounted by a crown, and enclosing the letters AA (1777), with the mark of the painter Dieu. This is on a remarkable kettle of hard paste porcelain, imitating Japanese lacquer, and it is said that the crown only appears on pieces intended for royal use.

Plate XI., fig. 155. Sèvres (No. 386). In blue over glaze; *RF* (République Française) in cypher, and the mark of the painter Massy; and, GI in gold, the mark of the gilder (*see* Chaffers, p. 581).

Plate XI., fig. 156. Sèvres (No. 387). In lilac over glaze; *RF* (Republique Française) Sèvres, and the decorator Sis; in bistre, ET, no doubt the painter of the busts in that colour; and in gold Lf, the gilder.

Plate XI., fig. 157. Sèvres (No. 388). In blue under glaze; RF. de Sèvres. ss k.

Plate XI., fig. 158. Sèvres (No. 390). Stencilled in red; M. Imple. de Sèvres 7. (1807.)

Plate XI., fig. 159. Sèvres (No. 391). Printed in blue over glaze; double C enclosing X (for Charles X.), Sèvres 24 (1824). There are several modifications of this mark for different years, the X being replaced by a fleur de-lis in 1827.

Plate XI., fig. 160. Sèvres (No. 392). Incised; F, probably for the sculptor Falconnet; on a biscuit group.

Plate XI., fig. 161. Sévres (No. 393). Incised; M. G., on a biscuit figure, indicating probably the sculptor.

Plate XI., fig. 162. Strassburg (No. 400). In blue under glaze; IH combined, the initials of Joseph Hannong, VG 46. The G is more like a C, but is said to be the initial of Valentin Gusi.

Plate XI., fig. 163. Strasburg (No. 403). In blue over glaze; PZ in cypher and R, with other marks incised. This specimen is quoted by Chaffers (p. 543) and, accompanied by W, is assigned to Strassburg by Tainturier (p. 73).

Plate XI., fig. 164. Orleans (No. 404). In blue under glaze; a heraldic label, for the House of Orleans. A good deal of doubt has been expressed as to these marks being Orleans. The mark assigned to this factory by an ordinance of 1757 was an O crowned, of which only one example seems to be known.

Plate XI., fig. 165. Orleans (No. 408). In blue under glaze; a heraldic label above a fleur-de-lis. This also occurs in red.

Plate XI., fig. 166. Orleans (No. 406). In blue under glaze; a heraldic label, and St. incised.

Plate XI, fig. 167. Marseilles? (No. 409). In blue under glaze; FR combined. This mark is attributed by M. Davillier to Robert of Marseilles, Jacquemart leaves it (p. 669) among the French uncertain, having considered it at one time Neapolitan.

Plate XI., fig. 168. Niderwiller (No. 410). In blue over glaze; double C under a coronet, the mark of the Comte de Custine, the owner of the factory from 1780 to 1793.

Plate XII., fig. 169. Etiolles (No. 411). Incised; P for Pelleué; on a cup.

Plate XII., fig. 170. Etiolles (No. 411). Incised; E[tiolles] Pelleué 1770; on the saucer of the last. The same date occurs on part of a service in the Sèvres Museum. Another piece is mentioned by Chaffers (p .531) in the Jacquemart Collection with the mark "Etiolles 1768 Pelleué." Etiolles (Seine et Oise) is near Corbeil.

Plate XII., fig. 171. Bordeaux (No. 412). In blue under glaze; VV combined. This mark used to be attributed to Vaux near Melun, but the same cypher occurs with the name of Bordeaux. *See* Chaffers, p. 539; Jacquemart, p. 657, who considers it to belong to Verneuille, the owner of the factory.

Plate XII., fig. 172. Paris, Faubourg St. Lazare (No. 413). In blue under glaze; *h*, supposed to indicate Pierre Antoine Hannong, who founded the factory in 1773.

Plate XII., fig. 173. Paris, Faubourg St. Lazare (No. 415). In gold; CP under coronet, the initials of Charles Philippe, Comte d'Artois, the patron of the factory.

Plate XII., fig. 174. Paris, Faubourg St. Lazare (No. 414). In gold; another variety of the last.

Plate XII., fig. 175. Paris, Courtille (No. 416). In blue under glaze; two crossed arrows, probably intended to resemble the crossed swords of Meissen.

Plate XII., fig. 176. Paris, Courtille (No. 418). In blue under glaze; probably intended for the crossed arrows, but badly formed, so as to resemble A. The same mark occurs on the cup of No. 417, but the arrows appear clearly on the saucer.

Plate XII., fig. 177. Paris, Rue de la Roquette (No. 420, 421). In blue under glaze; two varieties of the letter S for Souroux. On portions of the same service, one badly formed.

Plate XII., fig. 178. Paris, Clignancourt (No. 422). In blue under glaze; a windmill.

Plate XII., fig. 179. Paris, Clignancourt (No. 423). In gold; a windmill and, stencilled in red, a cypher composed of the letters *LSX*, for Louis Stanislas Xavier (Monsieur), the King's brother, afterwards Louis XVIII., the patron of the factory. There is another mark, not in the collection, with M under coronet.

Plate XII., fig. 180. Paris, Clignancourt (No. 424). Stencilled in red; the same cypher as the last, but under a coronet.

Plate XII., fig. 181. Paris, Rue Thiroux (No. 426). Stencilled in red; A under a crown, for the Queen, Marie Antoinette, called therefore *porcelaine de la Reine*.

Plate XII., fig. 182. Paris, Rue Thiroux (No. 427). In blue under glaze; A. This is inserted on the authority of Jacquemart (p. 662), who states that he found an A exactly similar on parts of a service, while the usual crowned A occurred on the others. This example has somewhat of a German look, especially in the handle of the cup.

Plate XII., fig. 183. Paris, Rue de Bondy (No. 429). Stencilled in red "Manufre de Mgr le Duc d'Angouleme." It is accompanied by DE in gold, the painter or gilder's mark.

Plate XII., fig. 184. Paris, Rue de Bondy (No. 430). Stencilled in red; "Manufre de MM. Guerhard et Dihl à Paris," giving the names of the two men who established it in 1780. On one of the specimens is added D in red.

Plate XII., fig. 185. Paris, Rue de Bondy (No. 431). In blue under glaze; Dihl, probably when he became sole proprietor.

Plate XII., fig. 186. Paris, Rue de Bondy (No. 432). In gold; the cypher GA, while under the protection of the duc d'Angoulême. The cypher is better given in Jacquemart, p. 663, and sometimes has a coronet.

Plate XII., fig. 187. Paris, Rue Popincourt (No. 433). In gold; Nast à paris par brevet d'invon. The gilding unusually fine, quite metallic in appearance.

Plate XII., fig. 188. Paris, Barrière de Reuilly (No. 434). In gold; CH, for Henri Florentin Chanon, after 1784. The letters are said to be sometimes interlaced.

Plate XIII., fig. 189. Paris, Rue de Crussol (No. 435). In blue under glaze; B, Potter, 42, the name of an Englishman named Potter, who established the factory in 1789, which was known under the name of *Le Prince de Galles*.

Plate XIII., fig. 190. Paris, Rue de Crussol (No. 435). In blue under glaze; PB; on the saucer of the cup, on which appears the previous mark.

Plate XIII., fig. 191. Paris, Rue de Crussol (No. 436). In blue under glaze; EB. Chaffers gives this mark (fig. 552) as on a saucer of which the cup bears Potter's name. It is given by Jacquemart (p. 668) as uncertain.

Plate XIII., fig. 192. Paris, Belleville (No. 437). In blue under glaze; J.P., the initials of the maker Jacob Petit; a comparatively recent factory.

Plate XIII., fig. 193. Paris, uncertain (No. 438). Stencilled in red; Ve M & C. Given by Jacquemart (p. 669) as uncertain; on porcelain like that made in the Rue Thiroux.

Plate XIII., fig. 194. Boissette (No. 440). In blue under glaze; B. . , the initial of the place.

Plate XIII., fig. 195. Lille (No. 441). In black over glaze; *à lille*, on hard paste, first made in 1784. Afterwards, under the patronage of the Dauphin, a crowned dolphin was used as a mark.

Plate XIII., fig. 196. Valenciennes (No. 442). In blue under glaze; FLV in cypher. This is given by Lejeal as the initials of Fauquez, Lamoninary, and Vannier, or Valenciennes.

Plate XIII., fig. 197. Valenciennes? (No. 443). In red over glaze; two LL. It is attributed to Valenciennes by Garnier (p. 505) but placed by Jacquemart (p. 668) among the uncertain.

Plate XIII., fig. 198. Vincennes (No. 444). In gold; HLL. Quoted by Chaffers, p. 530. The second letter may be for *and*

(&), and it would then agree with another mark H et L, which Chaffers reads as Hannong and Lemaire, who founded a factory of hard paste at Vincennes in 1786. The mark is, however, very uncertain.

Plate XIII., fig. 199. Caen (No. 445). Stencilled in red; Caen, a comparatively recent factory of no merit.

ITALY.

Plate XIII., fig. 200. Venice (No. 446). Incised; Ven^{a}, the name of the city; on a piece dating 1724–1730. Probably like the next two marks, on productions of the Vezzi factory.

Plate XIII., fig. 201. Venice (No. 447). In blue under glaze; VEN^{A} on a cup. The same mark occurs on a cup with a Meissen saucer (No. 85).

Plate XIII., fig. 202. Venice (No. 447). In blue under glaze; the same inscription as the last but in ornamental writing; on the saucer of the last specimen. A still more fantastic example is given in Chaffers (p. 436).

Plate XIV., fig. 203. Venice (No. 450). In lake; on a well-painted saucer, "Lodovico Ortolani Veneto dipinse nella Fabrica di Porcellana, in Venetia." This specimen, then in the Reynolds Collection, is represented in Chaffers, Keramic Gallery, pl. cviii., and he gives the mark in the same work (p. 131). He ascribes it to the Vezzi works, but it may well be later; more probably Cozzi.

Plate XIV., fig. 204. Venice (No. 451). In red over glaze; "1765 Venezia Fab^{a} Geminiano Cozzi." This is an early piece of the factory, which was not established till 1754.

Plate XIV., fig. 205. Venice (No. 452). In red over glaze; an anchor, the usual Cozzi mark. It also occurs, with a Meissen saucer, on No. 86.

Plate XIV., fig. 206. Venice (No. 455). Incised, on the back of a large portrait medallion, recording the artist "Fortunato Tolerazzi Fece Venesia, 1763." This, from the date, must have been made at the factory of Nathaniel Friedrich Hewelcke, a Saxon, who with his wife, had licence to establish a factory (ad uso di Sassonia) in 1758, with a special injunction to mark the pieces "con la lettera V dinotante Venezia," which may account for the large V below the bust. Their works are believed to have ceased about 1763, when Hewelcke and his wife are said to have returned to Saxony.

Plate XIV., fig. 207. Venice? (No. 456). Incised, on a white figure; E Z P, probably the modeller. This may have been made at Le Nove, in the Venetian territory, where good figures were produced. *See* No. 480.

Plate XIV., fig. 208. Doccia (No. 465). In blue under glaze; N. S. and various impressed marks. This has been thought to be German, but the landscapes are very Italian in character, and Chaffers (p. 428) states that he has found the mark on a service of which other pieces had on them the name of Ginori.

Plate XIV., fig. 209. Le Nove (No. 476). In red over glaze; a six-pointed star. A star formed part of the Ginori arms, but was unquestionably used at Le Nove, and the porcelain does not resemble Doccia.

Plate XIV., fig. 210. Le Nove (No. 477). In blue; a star of eight points; on a fine jardinière from the Reynolds Collection, where there was a set of three, similar in form, with the arms of Tiepolo, one of which was signed by Giovanni Marcone. (*See* Chaffers, Keramic Gallery, pl. cviii.) This specimen may have been painted by the same artist.

Pl. XIV., fig. 211. Le Nove (No. 479). In gold; JZ in cypher, and a star of six points. From the Reynolds Collection, which was unusually rich in specimens from this factory.

Plate XIV., fig. 212. Treviso (No. 481). In gold; F. F. Treviso 1799. This, no doubt, stands for the Fratelli Fontebasso of Treviso. It is represented in Chaffers, Keramic Gallery, pl. ci. In the same work (pl. ciii.) is a cup and saucer from the Reynolds Collection, marked G. A. F. F. Treviso, and in Sir William Drake's collection another inscribed "Fabrica di Giuseppe ed Andrea fratelli Fontebasso in Treviso. Gaetano Negrisole dipinse, 1831." Had these Treviso specimens not been Italian, and dated, they would have been considered earlier.

Plate XIV., fig. 213. Vinovo, near Turin (No. 482). In dark grey under glaze; a cross above a crescent 1776. From the Loraine Baldwin Collection. Quoted by Chaffers, p. 431.

Plate XV., fig. 214. Vinovo (No. 484). In black under glaze; a cross; on a sucrier with the arms of the King of Sardinia; quoted in Chaffers, p. 431. For a cup and saucer of the same service, *see* fig. 216.

Plate XV., fig. 215. Vinovo (No. 486). In grey under glaze; a cross above V, the initial of the place; on a statuette of the B. Virgin in Assumption; inside is incised MIA. in monogram, possibly Maria.

Plate XV., fig. 216. Vinovo (No. 485). In gold, a cross above V and DG, probably the initials of Dr. Gioanetti, the director of the factory; this is on a cup and saucer from the same service as No. 484.

Plate XV., figs. 217, 218. Naples (No. 492). On the same piece; N, for Naples, under an open crown; one in blue, the other impressed. These are late marks, long after 1759, when Charles, King of Naples, became King of Spain as Charles III.

Plate XV., fig. 219. Naples (No. 494). Impressed; N. under a royal crown.

Plate XV., fig. 220. Naples (No. 497). In red over glaze; *F.R.F.* under a royal Crown. On a piece dated 1771. This must be Ferdinand IV., King of Naples, 1759–1825.

SPAIN.

Plate XV., fig. 221. Buen Retiro, Madrid (No. 499). In blue under glaze; a fleur-de-lis, for the Bourbon Kings of Spain.

This mark is sometimes attributed to Naples, but it has been found convenient to place it under Spain, there being no proof to the contrary.

Plate XV., fig. 222. Madrid (No. 504). In blue over glaze; a fleur-de-lis, and F.G., perhaps the superintendent of the works, Felipe Gricci; and apparently a cypher of the same letters, incised.

Plate XV., fig. 223. Madrid (No. 501). In blue under glaze; a fleur-de-lis; and incised a double C with a small *o*, which has been looked upon as the cypher of Charles III., King of Spain, but is more probably a modeller's mark, from its insignificant position and the absence of any mark of royalty. The double C under a crown, given by Chaffers as a Madrid make, is, no doubt, Ludwigsburg, as shown by the German Prince's crown.

Plate XV., fig. 224. Madrid (No. 508). In relief, slightly touched with blue; a fleur-de-lis. This is on one of a pair of flower holders; the other having on it a fleur-de-lis painted in blue.

PORTUGAL.

Plate XV., fig. 225. Vista Alegre (No. 510). In gold; V.A., the initials of the name, and a triangle incised. The letters are sometimes surmounted by a crown.

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PLATE I.

GERMANY.

Fig. 1.

Fig. 2.

Fig. 3.

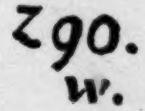

Fig. 4.

Fig. 5.

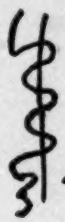

Fig. 6.

Fig. 7.

Fig. 8.

Fig. 9.

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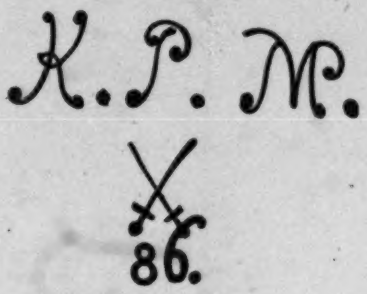
PLATE II.

Fig. 10.



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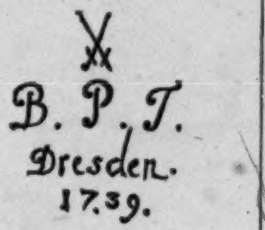

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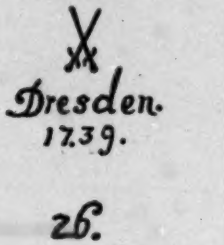

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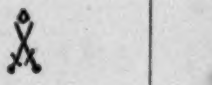


Fig. 14.

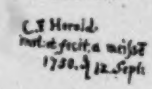


Fig. 15.

Fig. 16.

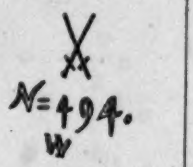
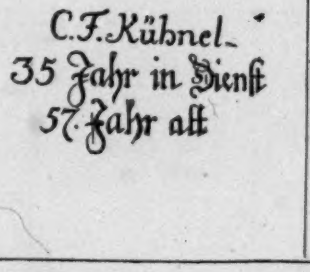


Fig. 17.

Fig. 20.



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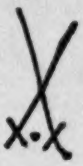


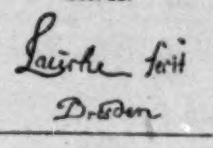
Fig. 19.

Fig. 21.

LIBRARY

PLATE III.

Fig. 22.



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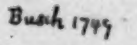

Fig. 24.

Fig. 25.

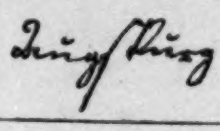

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Fig. 27.

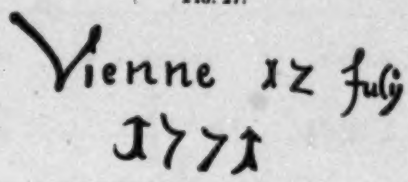

Fig. 28.

Fig. 29.

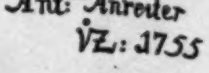

Fig. 30.

Fig. 31.

Fig. 32.

Fig. 33.

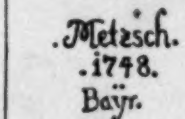

Fig. 34.

Fig. 35.

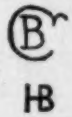

Fig. 36.

Fig. 37.

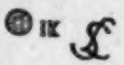

Fig. 38.

LIBRARY

PLATE IV.

Fig. 39.

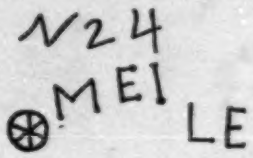

Fig. 40.

Fig. 41.

Fig. 42.

Fig. 43.

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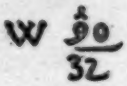

Fig. 46.

Fig. 47.

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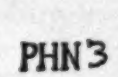

Fig. 49.

Fig. 50.

Fig. 51.

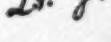

Fig. 52.

Fig. 53.

Fig. 54.

LIBRARY

PLATE V.

Fig. 55.

Fig. 56.

C. H
Hohrgaden. 1773.

Fig. 57.

C. H. Conditorey
17.
1773.

Fig. 58.

Fig. 59.

Fig. 60.

Amberg. 1774

Fig. 61.

Fig. 62.

Fig. 63.

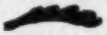

Fig. 64.

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Fig. 69.

Fig. 70.

Fig. 71.

Fig. 72.

PLATE VI.

Fig. 73.

Fig. 74.

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Fig. 75.

Fig. 76.

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Fig. 80.

Fig. 81.

Fig. 82.

Fig. 83.

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Fig. 85.

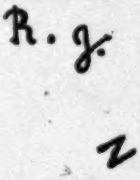


Fig. 86.

Fig. 87.

Fig. 88.

Fig. 89.

PLATE VII.

Fig. 90.

Fig. 91.

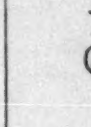


Fig. 92.

Fig. 93.

Fig. 94.

Fig. 95.

Fig. 96.

Fig. 97.

HOLLAND.

Fig. 98.

Fig. 99.

Fig. 100.

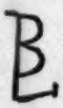
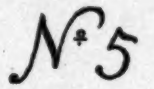


Fig. 101.

Fig. 102.



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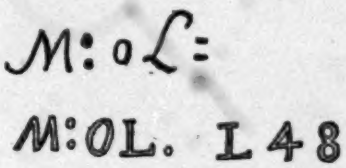

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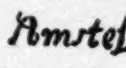

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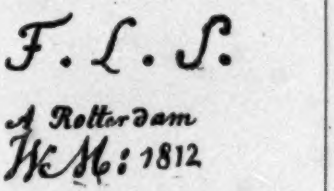


VICTORIA AND ALBERT
LIBRARY

PLATE VIII.

DENMARK.

Fig. 106.

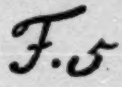


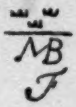
Fig. 107.

Fig. 108.

SWEDEN.

Fig. 109.

Fig. 110.



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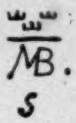


Fig. 112.

RUSSIA.

Fig. 113.

Fig. 114.

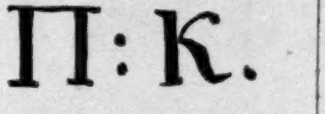


Fig. 115.

Fig. 116.

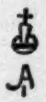


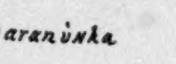
Fig. 117.

Fig. 118.

Fig. 119.

Fig. 119*.

Fig. 120.



VICTORIA AND ALBERT MUSEUM
LIBRARY

PLATE IX.

BELGIUM.

Fig. 121.

Fig. 122.

Fig. 123.

Fig. 124.

Fig. 125.

Fig 126.

L. crette'.
Bruxelles rue
D'Arremberg
1791

Fig. 127.

L.C

Fig. 128.

SWITZERLAND.

Fig. 129.

Fig. 130.

Fig. 131.

P.M
Genève

FRANCE.

Fig. 132.

Fig. 133.

4
S·C
T

Fig. 134.

Fig. 135.

S·

Fig. 136.

L

Fig. 137.

Fig. 138.

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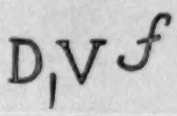
VICTORIA AND ALBERT MUSEUM LIBRARY

PLATE X.

FIG. 139.

FIG. 140.

FIG. 141.



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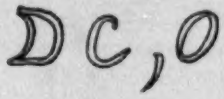


FIG. 143.

FIG. 144.

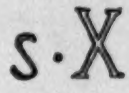


FIG. 145.

FIG. 146.

FIG. 147.

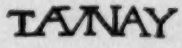
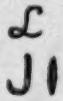


FIG. 148.

FIG. 149.

FIG. 150.

FIG. 151.



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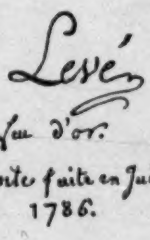


FIG. 153.

PLATE XI.

Fig. 154.

Fig. 155.

Fig. 156.

Fig. 157.

RF.
de Sévres.
ss
k

Fig. 158.

M.Imp.le
deSevres
7

Fig. 159.

Fig. 160.

F

Fig. 161.

M·G.

Fig. 162.

H
VC46

Fig. 163.

R.

Fig. 164.

Fig. 165.

Fig. 166.

St

Fig. 167.

Fig. 168.

BIBLIOTECA NACIONAL
LISBOA

PLATE XII.

Fig. 169.

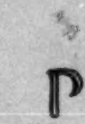


Fig. 170.

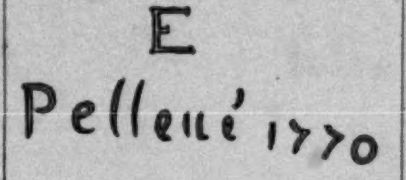


Fig. 171.

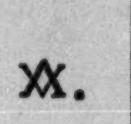


Fig. 172.

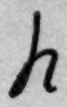


Fig. 173.

Fig. 174.

Fig. 175.

Fig. 176.

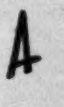


Fig. 177.

Fig. 178.

Fig. 179.

Fig. 180.

Fig. 181.

Fig. 182.

Fig. 183.

MANUFRE
de Mgr le Duc
d'Angouleme

Fig. 184.

MANUFRE
de MM
Guerhard et
Dihl à Paris

Fig. 185.

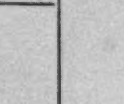


Fig. 186.

Fig. 187.

nast a paris
par brevet d'inv.m

Fig. 188.

CH

LIBRARY

PLATE XIII.

Fig. 189.

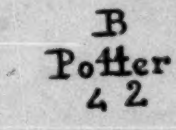


Fig. 190.

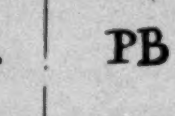


Fig. 191.

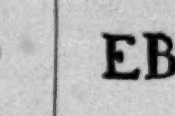


Fig. 192.

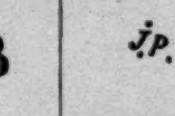
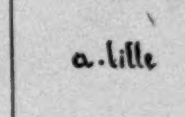


Fig. 193.

Fig. 194.

Fig. 195.



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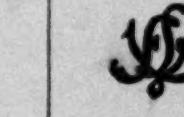
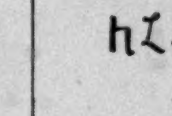


Fig. 197.

Fig. 198.



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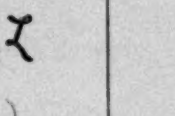
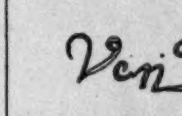


ITALY.

Fig. 200.



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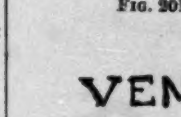
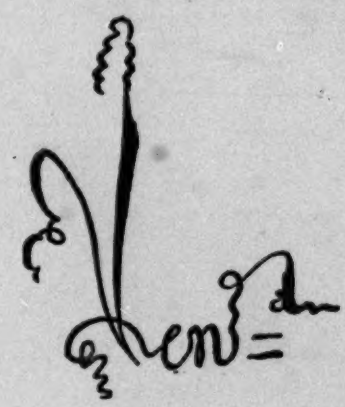


Fig 202.



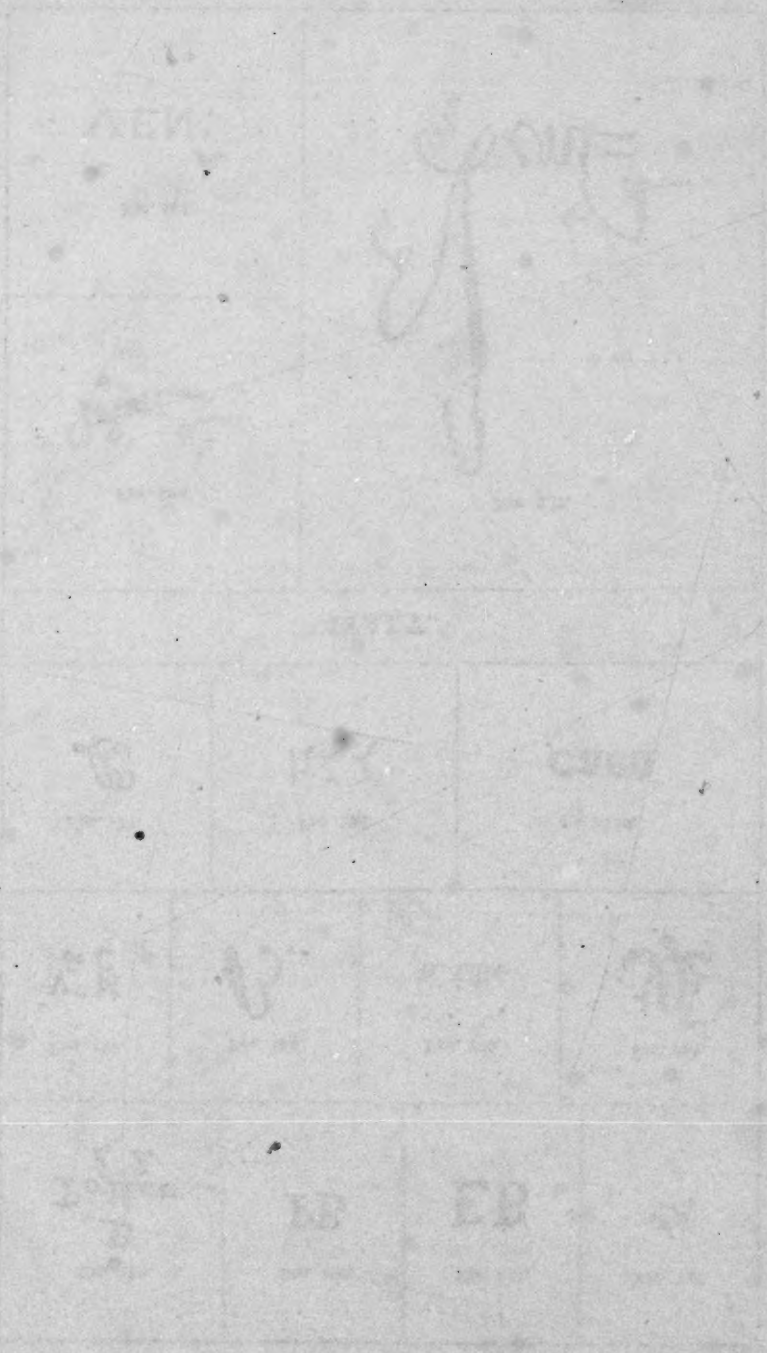


PLATE XIV.

Fig. 203.

Lodouico Ortolani Veneto
dipinse nella Fabrica di
Porcelana in Venetia.

Fig. 204.

1765
Venezia
Fab.ª Caminiana
Cozzi

Fig. 205.

Fig. 206.

Fovtunato
Tolevazzi Fece
Venesia 1763

Fig. 207.

Fig. 208.

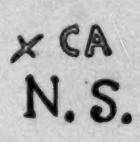


Fig. 209.

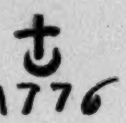
Fig. 210.

Fig. 211.

Fig. 212.

F. F.
Treviso 1799

Fig. 213.



VICTORIA AND ALBERT MUSEUM LIBRARY

PLATE XV.

Fig. 214.

Fig. 215.

Fig. 216.

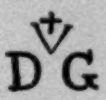


Fig. 217.

Fig. 218.

Fig. 219.

Fig. 220.

SPAIN.

Fig. 221.

Fig. 222.

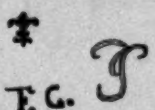


Fig. 223.

Fig. 224.

PORTUGAL.

Fig. 225.